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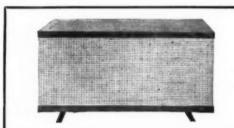
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> The Concertgebouw Orchestra conducted by Eduard van Beinum ACL 15

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The Vienna Philharmonic Orchestra conducted by Clemens Krauss ACL 16



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Beethoven
Symphony No. 5
Paris Conservatoire/Schuricht
ACL 1

Beethoven
Pastoral Symphony
London Philharmonic Orch/Kleiber
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Symphony No. 5
Hamburg Radio Symphony Orch/
Schmidt-Isserstedt
ACL 3

Mendelssohn
Violin Concerto in E minor
Campoli/LPO/van Beinum
Italian Symphony
Turin Symphony Orch/Rossi
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Carmen suite (a);
L'Arlésienne suite (b)
LPO/Collins (a); van Beinum (b)

Tchaikovsky
1812 Overture;
Hamlet—Fantasy overture

Hamlet—Fantasy overture

London Philharmonic Orch/Boult

ACL 10

Tchaikovsky
Romeo and Juliet—Fantasy
overture (a); Capriccio italien (b)
(a) LPO/van Beinum
(b) Paris Conservatoire/Schuricht
ACL 11

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La Procesión del Roclo (Turina)
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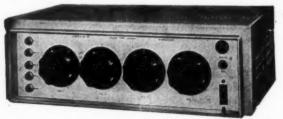
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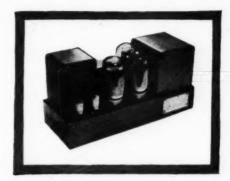
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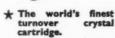
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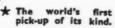
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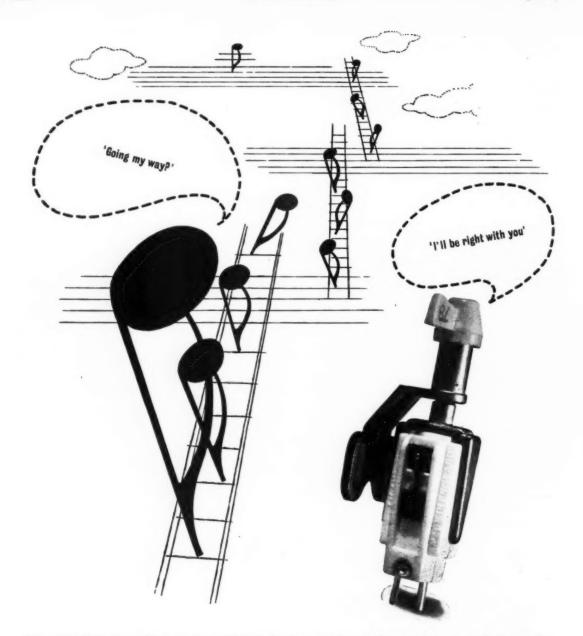
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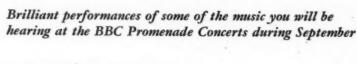
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SEPTEMBER, 1958 - VOL. XXXVI

Incorporating VOX THE RADIO CRITIC . BROADCAST REVIEW

Edited by SIR COMPTON MACKENZIE

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WANTED: EARLY AND LESSER-KNOWN VERDI

By SPIKE HUGHES

EARLY and lesser-known Verdi." The first adjective is easy enough: its precise meaning can be established mathematically -more or less. The second, on the other hand, is not only a matter of opinion and personal experience, but is in general becoming applicable to fewer and fewer Verdi operas every day. There are still, of course, lesser-known Verdi operas—but lesser-known to whom? Where? The description is rapidly getting extremely relative indeed.

I do not think we can speak of a modern Verdi "revival", in the sense that there was a Verdi revival in Germany in the late 1920's, when the expansion of the Verdi repertoire was brought about by the reassessment of the familiar, "popular" Verdi which was found to be of greater Cultural Significance than the Germans had hitherto supposed any Italian music could be.

Today Verdi is more firmly established in the international repertoire than at any other time and than any other composer, a position which has been gradually built up and consolidated largely during the past thirty years or so, and has at last given the public a certain confidence in its own judgment and in its ability to understand and enjoy other things besides Rigoletto, Trovatore, Traviata, and Aīda. It is that confidence, at least, which must surely account for the popularity in recent years of two operas in particular which were virtually box-office poison before the war— Otello and Falstaff. Everybody knew they were the composer's masterpieces, but you would never have thought so to judge by the number of people who turned up to hear them. Neither of these can rank as an "early" opera, of course; but compared with the Verdi operas that were perennially Popular Favourites for so long they were certainly " lesser-known "

This increased appreciation of Verdi's last two operas, which has developed within the course of a generation, has by no means been confined to England; it has been virtually universal, and one encounters Otello and Falstaff much more frequently in Italy, for instance, than one used to, where performances of these two works were formerly a far less common occurrence than

one might imagine.

When acceptance of Otello and Falstaff as regular repertoire items became general the public's whetted curiosity led to practical experience of what were indeed the lesserknown works, and since the war we have had in England alone professional productions of Nabucco, I Lombardi, I Vespri Siciliani, Macbeth, Luisa Miller, Simon Boccanegra, La Forza del Destino and Don Carlos. Perhaps the last two might be considered less lesser-known than the others but only, I think, because they have over the years been more familiar to us by name, reputation and popular excerpt. In practice, however, both La Forza del Destino and Don Carlos must have come as novelties to a vast majority of those who heard them in London this year-as also, indeed, in its time must the eccentric Covent Garden Traviata, in which the characters' names were changed apparently in the belief that Verdi had been thwarted in his original intention to set Dumas's play and had been forced by some unfortunate set of circumstances beyond his control (such as censorship or loss of memory) to set Piave's libretto instead.

Taking a look about us, I think there is little doubt that between the opera house and the gramophone catalogue the lover of Verdi has never had it so good-with the gramophone, of course, having it over the theatre in that nearly all the available present-day Verdi repertoire is there for the asking, whereas if you want to hear them in the flesh you may have to wait until the Welsh National Opera comes around for Nabucco, or make a trip to Parma for I Lombardi (an excursion well worth while if you can afford it). In some cases the recordings of the more famous lesser-known operas of Verdi have been issued to follow up a production; in others their issue has anticipated performances by a year or two and so enabled the listener to make himself thoroughly familiar with works like La Forza del Destino and Don Carlos, for instance,

before these two operas were produced in London this year after goodness knows how long an interval. Either way, the result of all this adds up to nearly nine columns of Verdi opera recordings in The Gramophone's quarterly LP Catalogue, and covers eleven operas. Add to these another half-dozen that can be extracted from the Cetra lists and it will be seen that there is little for the student or opera lover to complain about.

It is my belief that it is not their earliness nor their lesser-knownness (with its suggestion of not being quite out of the top drawer) that militates against the early and lesser-known Verdi operas so much as their sheer unfamiliarity. Anybody who has ever broadcast a record of the moving and lovely chorus "Va, pensiero, sull' ali dorate" from Nabucco will probably have been astonished by the listener reaction that invariably greets it. A little careful plugging and one feels it might reach the Top Ten and stay there. This chorus, with its wonderfully effective orchestral accompaniment, is certainly the hit number of the opera, but Nabucco is by no means a one-tune work. As a "lesser-known" opera Nabucco is well served in the matter of selections"; the catalogues show no fewer than seven items to choose from. But it is only in the complete recording or performance of the work (both with permissive cuts, of course) that the music makes its fullest effect and we can understand the impact it must have made on its first audiences in 1842, and recognise how powerfully individual was the new voice making itself heard for the first time in Italian opera. As a tune, "Va, pensiero", might have been written by Bellini, it is true; but the characteristic vigour and dramatic intensity of the music as a whole, the virile, if sometimes over-exuberant and brassy orchestration, the admirable writing for chorus and ensemble are virtues which in the end outweigh the defects of Nabucco.

The two operas immediately following Nabucco-I Lombardi in 1843 and Ernani in 1844 (there are recordings of both by Cetra)
—complete a trio of "early and lesserknown" Verdi of more interest and attrac-tion than anything he was to write until four operas and three years later, when Macbeth was performed. There followed another gap of two operas and two years and the composition of one of the most rewarding and least known of all the

unsung but not to be unhonoured of Verdi's operas, La Battaglia di Legnano. This is a work I know only from a Cetra recording; if there has been a performance of it in recent times it has not been within my hearing. It is an opera, however, of unusually good tunes and exciting patriotic choruses which one would have thought was a "natural" for the Welsh National Opera, whose fire and characteristic hwyl is admirably suited to the performance of these early Verdi operas.

There remain three "lesser-known", but not altogether neglected operas: Luisa Miller, which came between La Battaglia di Legnano and Rigoletto, I Vespri Siciliani and Simon Boccanegra which (with the mediocre Aroldo, recently resuscitated by the Swiss) bridged the gap between La Traviata and Un Ballo in Maschera.

Simon Baccanegra, which the composer revised with Boito as editor of the original libretto by Piave in 1881 (more than a quarter of a century after its first production) is musically perhaps the most interesting of the three and has a peculiar attraction, like the revised version of Don Carlos, of providing an unexpected bonus in the form of music written after Aida, the first opera of Verdi's final and greatest creative period. As Francis Tove suggested in his book on Verdi nearly 30 years ago, Simon Boccanegra is never likely to be a very popular opera, but it has nevertheless become increasingly accessible since the war. I encountered wellreceived productions of it in England and Germany within a couple of seasons of each other, and the recent release of a complete recording has proved an admirable aidemémoire when the opera is rested from the

Two of the best and most fascinating of those Verdi operas, which are relatively early as well as lesser-known in spite of successful post-war productions in this country, both deserve far better representation in the record catalogues than they can boast at present. Of Macbeth I know of only one full recording at all; it is in German and far from successful. Of Luisa Miller only an oldish Cetra with Giacomo Lauri-

The lack of a complete Macbeth, which was originally composed two years before Luisa Miller and revised sixteen years after it, is particularly surprising in that it has been four times in the repertoire of Glyndebourne—twice in Sussex before the war, at the Edinburgh Festival and once again in Sussex after the war. There was talk recently in the parish of Glynde of a fifth production scheduled for next season, but this is feared to be only a local rumour—which is a great pity, for Glyndebourne could then have supplied a ready-made performance for recording as they did with Figaro, Cenerentola and Le Comte Ory.

As it is, Macbeth can show only three items among recorded excerpts; one of them is represented (twice) by the superb Caruso "Ah! la paterna mano", which was the first hint a great many of us ever had of a Verdi Macbeth, while the other two—the two magnificent scenes for Lady Macbeth—are sung in German.

But it is Luisa Miller that comes off worst of all: to find no more recorded than the overture and one aria ("Quando le sere") is an incredibly shoddy tribute to what is probably the most moving and original of all Verdi's pre-Rigoletto operas. The score is still a little cadenza-bound (you can have no idea how many baritone and bass cadenzas there are in early Verdi operas until, as I once had occasion to, you play through eleven of them, one after the other, in three days), but it has a charm and character all its own. For it is in Luisa Miller that a new element is heard in Verdi's music for the first time—a pathos and tenderness far removed from the atmosphere of bloody vigour and thunderous vendetta that prevailed in the earlier operas. There is something of La Traviata in the intimate scale of

its drama, and something, too, that points a long way ahead to the melancholy of Aida and the wistful grace of Desdemona's music.

It is an opera, in short, that has aptly been described as "lovable", with the power to inspire affection in the ordinary listener as well as admiration in the student. Luisa Miller may not be the greatest of the "lesser-known", but I think it is certainly the finest of the "early" operas—the first dawn rays of the day that was to burst forth a moment later with the warmth and splendour of Rigoletto, Il Trovatore and La Traviata. Both Macbeth and Luisa Miller provide another strong reason for repeating the question in Denis Stevens's "Quarterly Prospect" last month: "Why don't the recording companies . . .?"

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

UST about the time these lines are being written, three of the major American record companies have announced their first stereophonic release: not only announced, but have placed them on the market. Columbia has twenty-one discs, including such classical items as the Bartók Violin Concerto (Stern and Philharmonic conducted by Bernstein), a Sacre du Printemps with Bernstein and the N.Y. Philharmonic, Mahler's Second Symphony (Walter and Philharmonic), Biggs in Bach organ music, Ormandy and the Philadelphia Orchestra in several works, and quite a few additional items. Much jazz and pops, of course. Victor's list, not nearly so interesting musically, has many jazz and pop items, and nineteen discs, including, in addition to Heifetz, Reiner and the Chicago Symphony, Monteux and the Boston, Munch and the Boston, some Morton Gould and Arthur Fiedler. London Records has a large helping of Ansermet and the Orchestre de la Suisse Romande, Kubelik and the Vienna Philharmonic, jazz and pops. Of the smaller companies, Vanguard's stereo release presents the Berlioz Requiem, with Fritz Mahler and the Hartford Symphony, chorus and tenor; several Beethoven symphonies with Boult and the Philharmonic Promenade Orchestra of London, and the Vivaldi Seasons with the Solisti di Zagreb.

As stated above, these discs have just arrived. They came much too late for a critical estimate to be included in this column. Indeed, I have been looking at them in a state of semi-paralysis. The brave new world not only is here; it has descended as though the dams have burst, and from this point one can only try to keep one's head above water. Next month I shall discuss the above list, and in all probability the entries of many other record companies who will have entered the field.

Several unusually interesting monaural

LP albums and discs have been recently released, including two operas. One of those operas, Cherubini's *Medee*, has never been recorded before. It comes to us on three Mercury discs, with a cast headed by Maria Callas. Other leading singers are Renata Scotto, Mirto Picchi and Giuseppe Modesti. Tullio Serafin leads the orchestra and chorus of La Scala.

Medea dates from 1797, only a few years after The Magic Flute. It was a history-book opera in America until only a few years ago, when it was revived here by a small group and caused great excitement. Eileen Farrell sang the lead. Considering the date of Medea, it has some remarkable moments. It has a breadth and vigour that, as is well known, caught the attention of Beethoven. American critics call the work a masterpiece. This corner dissents somewhat. Cherubini, despite his mastery of the materials, never had a pronounced individuality, and certainly no great lyric distinction. Everything in Medea is well, even beautifully, made. But the writing is neo-Gluck and essentially sterile, all the breadth and big moments notwithstanding.

Maria Callas's performance cannot, even with any excess of charity, be called successful. The other singers are competent, but little more.

A complete, literally uncut, Meistersinger, with Rudolf Kempe leading the Berlin Philharmonic, has been released on five Angel discs. The cast includes Ferdinand Frantz (Sachs), Gottlob Frick (Pogner), Benno Kusche (Beckmesser), Rudolf Schock (Walter), Gerhard Unger (David) and Elisabeth Grümmer (Eva). On the whole, this is a fine, spacious performance with a couple of weak spots. Frantz is not the sonorous-sounding Sachs that Schoeffler was in the Decca set; and a Meistersinger stands or falls by its Sachs. But Frantz, while not of Schoeffler's calibre, is a finely routined baritone who knows the style and

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has respect for a musical line. The Walther in the new set sounds more ardent than his opposite Decca number, and the Eva is decidedly superior - smooth-voiced and appealing. Kempe is relaxed but in com-plete control. The recording, too, is excellent. Naturally, in any Meistersinger recording, there are going to be moments impossible to reproduce faithfully-the ending of the second act, for example. But this, nevertheless, is the best Meistersinger on LP.

Two companies have just issued the Berlioz Requiem, each in a two-disc set. Westminster uses the chorus and orchestra of Radiodiffu.ion Française conducted by Hermann Scherchen. Vanguard has Fritz Mahler and the Hartford Symphony, Hartford Symphony Chorale and Hartt Schola Cantorum. Jean Giraudeau and David Lloyd are the respective tenors. Westminster has the better version, both as a performance and recording. Scherchen shapes the work more firmly than Mahler, and his tenor soloist is much better.

Bruno Walter is in semi-retirement and makes few records these days. A really ambitious undertaking of his has just been released by Columbia-Mahler's Resurrection Symphony, with the New York Philharmonic, Emilia Cundari (soprano), Maureen Forrester (contralto) and the Westminster Choir. Walter is, of course, one of the great Mahlerians, and he conducts this Second Symphony, that strange mixture of genius and banality, with complete authority. He even has supplied his own programme notes, and they make fascinating

Another two-disc symphonic set comes from Capitol. It is devoted to the Shostakovitch Eleventh Symphony, conducted by Leopold Stokowski, with the Houston Symphony. I do not think that the work has been played in America. It is dedicated to the Russian uprising of 1905, and has four movements—Palace Square, Jan. 9th, Eternal Memory and Alarm. It is a big score and a safe score, dreadfully conventional. Glière could have composed it. Hardly a dissonance is heard, it is spiked with revolutionary songs (and how tame they are!) and it is full of those typically Shostakovichian largos that wind on and on, pretending to be deep but in reality being portentously long-winded. To such has the composer of the First Symphony descended.

A few other interesting releases can briefly be mentioned. Isaac Stern and the New York Philharmonic turn in a brilliant performance of the Bartók Violin Concerto Columbia), and Robert Craft (also Columbia) conducts an expert group of instrumentalists in music by two composers of the extreme left wing: Pierre Boulez, represented by his Le Marteau sans maître, and Karlheinz Stockhausen, with his Nr. 5 Zeitmasse. The Boulez, for alto voice and six instruments, is strongly Webern-derived, but much more complex. The Stockhausen, for five winds, is one long grind of dissonance, so advanced that it even leaves music far behind. Other discs of modern

music include several by Westminster: a complete two-disc For Children by Bartók, tastefully played by Edith Farnadi; Nikolai Rakov's Symphony No. 1, with the composer leading the Moscow State Philharmonic (the score was composed in 1940 and Borodin would have found it old hat; for shame!); and two String Quartets by Hilding Rosenberg, Nos. 5 and 6, played, respectively, by the Parrenin and Kyndel Quartets: fluent, imaginative works by the

Swedish modernist. Sibelius, of whom less and less is heard these days in America, has a disc of songs sung by the bass Kim Borg, with Erik Werba at the piano. Very few of these sixteen songs can be heard on the concert stage. Borg sings in English, French, German and Finnish (Sibelius, incidentally, composed very few songs in his native language). Most of his songs are in the post-romantic tradition. They are pretty but scarcely memorable.

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By AND FIRST REVIEWS

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ORCHESTRAL

ARNELL. The Great Detective—Ballet Suite, Op. 68. Pro Arte Orchestra conducted by Richard Arnell. Pyc CEM36011 (7 in., 12s. 104d.).

CEM36011 (7 in., 12s. 10½d.).

The Great Detective was a short-lived Sherlock Holmes ballet in which Margaret Dale was the choreographer for the Sadler's Wells Ballet in 1953; it had Kenneth Macmillan in the title-role. The music is capable but undistinguished; and the pieces on this record hardly merit their revival outside the theatre context. Recording and performance are well up to the standard of this Pye "Composer Conducts" series.

A.P.

BEETHOVEN. Piano Concerto No. 5 in E flat major, Op. 73. Rudolf Firkusny (piano), Pittsburgh Symphony Orchestra conducted by William Steinberg. Capitol P8419

William Steinberg. Capitol P8419
(12 in., 41s. 84d.).
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Fischer, Philh., Furtwaengler
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of the Emperor. It is particularly effective in the slow movement, and in the finale, which is given very considerable rhythmic vitality. The orchestra, too, are sympathetic to the style, and provide in these movements an excellent partnership. Yet in the first movement the partnership is not quite so excellent; for though Steinberg has been able to ensure that ensemble provides no difficulty, yet on many occasions the internal balance goes wrong. It is, of course, a notoriously difficult movement for balance; sometimes the orchestra must accompany the piano, sometimes the piano the orchestra. The original dynamics are not always exactly right for the end Beethoven undoubtedly had in view, but some degree of adjustment will usually work wonders; and here there is not quite enough.

The recording, however, is excellent, both for soloist and orchestra, with the difficult timpani figure nearly at the end of the finale quite well caught both as to clarity and pitch. Something goes wrong, probably with tape-manipulation, at the join from slow movement to finale: the horns' octave B flat does not bridge the gap as it should.

On balance this is, however, a good version of the *Emperor*, joining in that category at least the Backhaus, Kempff, Solomon, Wührer, Rubinstein, and Curzon records from the list above. (Reviewing it last January, R.F. suggested understandably cautiously that the Curzon version was perhaps the best of the lot.) M.M.

BEETHOVEN. Symphonies. No. 1 in C major, Op. 21; No. 8 in F major, Op. 93. Philharmonia Orchestra conducted by Otto Klemperer. Columbia 33CX1554 (12 in., 41s. 8 d.).

BEETHOVEN. Symphonies: No. 1 in C major, Op. 21; No. 8 in F major, Op. 93. Hallé Orchestra conducted by Sir John Barbirolli. Pye Monaural CCL30132 (12 in.,

Bye Monaural CCL30132 (12 in., 39s. 114d.).

★Pye Stereophonic CSCL70001 (12 in., 47s. 11¼d.).
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Klemperer's coupling of these symphonics

is well recorded, with a smooth quality of sound rather than any particular brilliance. The description might be used for his performance, too, with scarcely any modification; for here again the sedater qualities are to be found, rather than any particular brilliance of effect.

In the case of the First Symphony the approach is very effective. Only the first movement might conceivably be felt to lack something in attack. The second does not; it is kept going with an active impulse that diminishes somewhat only for the minuet. The finale is particularly clearly articulated; a virtue which contributes a great deal to the effectiveness both of this movement and of the performance as a whole. The Eighth Symphony, too, is clear; but here a restrained view of Beethoven is taken throughout, somewhat detrimentally-particularly in the case of the finale-to the entirely vivacious effect that surely this music was intended to produce. There is much, of course, of beauty in the performance; but rather less of vigour.

In the Pye coupling, on the other hand, Barbirolli does not lack vigour; he keeps both symphonies very much on the move. The First goes particularly well, with a welcome attack on the opening movement that is maintained indeed throughout the

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'Ottone'-Handel: Spring is coming; Come to me soothing sleep (KATHLEEN FERRIER SOLOS); Greeting; I would that my love-Mendelssohn SED8526

I will lay me down in peace; O praise the Lord-Greene (KATHLEEN FERRIER SOLOS);

Let us wander ('The Indian Queen'); Shepherd, shepherd cease decoying;

Ode, Sound the Trumpet-Purcell SED5530

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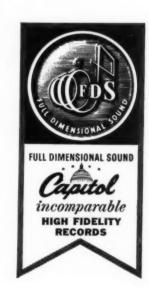
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work—not, it appears in the slow movement, without some vocal encouragement to that end (or perhaps another). The Eighth is a little less happy in the Barbirolli version: the development of the first movement is allowed to sag a little, and the finale has its dull moments. Both symphonies, though, benefit on this Pye disc from a forward quality of recording—not achieved, however, without something of a harsh quality particularly noticeable in the strings. A further unhappiness in the string sound is an occasional prominent individual violin vibrato which detracts substantially from the strength of line of the firsts.

Even so, the recorded quality of Pye's monaural disc is distinctly preferable to that of their stereo. This has a heavyish background additionally disfigured by occasional pre-echoes and hum. This last may, with luck, be eliminated, but with it most of the bass from a general sound already thin. The trumpets ring out clearly; but this (and a marginal improvement of balance between clarinet and horns in the trio of the Eighth Symphony's minuet) is the only advantage I can hear in the stereo version. There is no wider spread of sound than is already obtainable (with a comparable speaker system) from the monaural.

These two symphonies obviously form an inherently sensible coupling. Of the new issues I prefer the Klemperer Columbia to the other; but it has its competitors from the earlier issues, particularly from the Ansermet Decca. The best version of each symphony, though, considered individually, is probably not to be found in either of these, but in other versions dissimilarly coupled.

BENDA. Flute Concerto in E minor.
RICHTER. Flute Concerto in D major.
Jean-Pierre Rampal (flute), Prague
Chamber Orchestra conducted by
Milan Munclinger. Supraphon
LPV334 (12 in., 41s. 9d.).

Rampal's flute playing here fully maintains the very high standard he has set in his numerous other recordings; and very enjoyable it is to hear such virtuosity and such tone (though in the Benda the mike is so close that we also hear the keys being depressed). But the real hero of this disc is Milan Munclinger, director of the Ars Rediviva group of Prague, who not only secures splendidly vital and stylish playing from the orchestra, but was responsible for piecing together these two unpublished concertos from sets of parts, the Benda in Karlsruhe and the Richter in Paris.

Each of the two composers was born in 1709 (within a week of the other) and died in the later 1780s; each started as a singer and became famous as a violinist. The playing of Frantisek Benda, the eldest brother of a big musical family, so struck Frederick the Great (who was a keen amateur flautist) that he took him into his service, where he became one of the Emperor's favourite musicians: Burney was also much impressed by him. This fute concerto of his is a work of the front rank, highly dramatic and daring, with an exceptionally important part for the orch-

estra and demanding a very wide range from the solo flute. The two outside movements (particularly the first, with its excited tremolo strings) are outstandingly dynamic; but the cadenza here is harmonically anachronistic. The playing is excellent, and except for some over-recording of the very good harpsichord continuo and what sounds like a late fade-up at the opening, the record is also well engineered.

Frantisek Xaver Richter was leader of the second violins in the famous Mannheim Orchestra, for whose brilliant first flautist Wendling this concerto was probably Richter had a considerable reputation as a composer, though Burney commented on his lack of individuality and over-fondness for rosalia. This concerto is a good deal less adventurous in spirit than that of Benda's, but played as it is here still has freshness and charm, and the finale is sparkling. In the first movement there is some hurrying (started by the harpsichord in some repeated quavers); but the most serious fault here is that in the recapitulation of the second subject there is a sudden and most disconcerting drop in pitch, which spoils an otherwise good recording. L.S.

Stereo Discs

Details have been received from both the Decca and E.M.I. Groups of Stereo releases which should be available by the time these words appear in print. Unfortunately, none of these records have been received in time for reviews to appear in this issue although, generally speaking, the majority of the records so far announced have already appeared as monaural LPs. However, it is hoped they will be reviewed in detail in the October issue.

One most important fact which applies to both Decca and E.M.I. releases is the announcement that the prices of the Stereo Discs will be the same as those of the equivalent Monaural LPs. Stop Press. Pye have also announced similar revised prices.

BOCCHERINI. Overture in D major, Op. 43. Symphony in C minor. HAYDN. Symphony No. 94 in G major, "Surprise". Philharmonia Orchestra conducted by Carlo Maria Giulini. Columbia 33CX1539 (12 in., 41s. 8\fmathrm{1}{3}d.).

I could wish that Carlo Maria Giulini, who has so rapidly (and deservedly) won his high reputation, had chosen one of Haydn's less hackneyed symphonies for his first excursion into this field; there are already nine versions of the Surprise in the catalogues, and however good a new one may be it can hardly cause much excitement. However, this is a good version, there's no denying; well phrased, controlled, vital, yet with just that willingness to relax and enjoy the fun that I miss in Dorati's record reviewed below (see under Haydn).

Strangely enough, both of the Boccherini pieces have also made their appearance in the catalogues before now—though only once each. Beecham performs the D major Overture on a rather odd composite disc containing Beethoven and Brahms as well; he takes the slower middle section with such exaggerated olde-worlde charm that I am bound to prefer Giulini's version. But in the case of the C minor symphony the already existing version seems to me It was made by Franco preferable. Caracciolo and the Orchestra Alessandro Scarlatti, and although (perhaps because) these players have not quite the technical polish of the Philharmonia their performance is more sympathetic; Giulini is just a little too keen to streamline the music. Moreover the Caracciolo performance (on Col. 33CX1476) is sensibly coupled with another Boccherini symphony.

The recording on the new disc is very good, but it could do with a more clearly defined bass-line. Timpani in particular are not as good as on the Dorati record.

J.N.

BERLIOZ. Damnation of Faust, Op. 24:
Menuet des Feux-Follets; Danse des
Sylphes; Marche Hongroise.

CHABRIER. Marche Joyeuse.

RAVEL. Ma Mère L'Oye—Suite.

Hallé Orchestra conducted by Sir

John Barbirolli. Pye CCT31005

(10 in., 30s. 11 d.).

Sir John Barbirolli excels in orchestral colour, of course, and each of these items shows this gift. There is the delicate shading of Ravel's Mother Goose (but isn't it time somebody said that this is an exceedingly dull suite?), the atmosphere of the Berlioz pieces, as individual and evocative as it ever was, and the brilliant orchestral wit of Chabrier's march. All this is extremely well done and the recording is good. There is no need to say more than that if you like the look of it, it can be warmly recommended. T.H.

BRITTEN. Variations and Fugue on a Theme of Purcell, Op. 34.

DOHNANYI. Variations on a Nursery Tune. Victor Aller (piano), Concert Arts Orchestra conducted by Felix Slatkin. Capitol P8373 (12 in., 41s. 8¼d.).

Als. 8 d.).

Britten Variations:

Concertgebouw, Beinum
P. Pears, Philh., Markevitch
Minneapolis S.O., Dorati
Philadelphia, Ormandy
B.B.C. S.O., Sargent

(3/54) LXT2886
(3/55) 38CX1175
(11/57) MR1.2583
(2/58) ABL3193
(6/58) BLP1101

| Dohnamyi Variations :
| Cyril Smith, Philh, Sargent Katchen, L.P.O., Boult Jacquinot, Philh, Fistoulari (3/54) 33SX1018 (9/54) LXT8374 (10/54) PMC1005 (9/57) SBL5210 Dohnanyi, R.P.O., Boult (10/57) ALP1514

An eminently suitable and attractive coupling. On the whole an excellent recording (with some reservations to be mentioned later). First-rate orchestral players. But something is missing: I think it is perhaps a sense of individual character in either the conductor, Mr. Slatkin, or the pianist, Mr. Aller. I feel it is all just superlatively competent, but somehow uninspired. This is bound to be an individual reaction: but compare Aller's handling of any of the Dohnányi variations with either Katchen's or the composer's own, and you will see what I mean.

A few specific points about the recording

(which, incidentally, is now announced in stereo form-SP8373): naturally, the particular instruments concerned in each variation of the Young Person's Guide are brought well to the fore, but sometimes the subsidiary lines are too subordinate. The double-bass goes on displaying its possibilities through the harp's variation, and the harp continues its variation through the horns'. I think the double-bass pizzicati under the harp should be more distinct, more prominent; and the harp arpeggios under the horns more noticeable. In the finale, Mr. Slatkin notches up the tempo at the change to 3/4, which is specifically prohibited in the score. A.P.

CHOPIN. Piano Concerto No. 2 in F minor, Op. 21. Ballade No. 2 in F major, Op. 38. Etudes: No. 1 in G major, Op. 10, No. 1; No. 15 in F major, Op. 25, No. 3. Mazurkas: No. 21 in G sharp minor, Op. 30, No. 4; No. 29 in A flat major, Op. 41, No. 4. Scherzo No. 4 in E major, Op. 54. Vladimir Ashkenazy (piano), Warsaw Philharmonic Orchestra conducted by Zdzisław Gorzynski. Columbia 33CX1563 (12 in. 41s. 84d.).

There is going to be an awful lot of confusion between Mr. Ashkenazy and Stefan Askenase, who, of course, is a wellknown Chopin specialist and has in fact recorded this same concerto. Vladimir Ashkenazy is a twenty-year-old Russian with rather more finger dexterity than his near-namesake. But he does not so far play Chopin with equal understanding. At the moment his interpretative powers do not equal his remarkable technical resource, and he does not succeed in holding the first movement of the concerto together. The unnecessarily obtrusive slowing-up that marks the start of the recapitulation is symptomatic of his approach. But the chief thing wrong with this concerto is the balance. The piano is too near the microphone and the strings too far from it, so that the orchestral playing is quite lacking in bite. It is only honest to record that many of the bassoon solos are surprisingly clear, though not the one in the middle of the "col legno" section of the finale, where presumably someone forgot to turn up the right microphone. Incidentally the famous "col legno" effect, with the violinists playing with the backs of their bows, is itself inaudible.

I found the shorter pieces on the back more enjoyable. The Ballade is a little marred by too much sustaining pedal towards the end, but much of the playing is poetic and convincing. The studies and mazurkas are very successful. I am not fond of the C major study, which always seems to me to lack musical feeling, but it is here played with astonishing dexterity. I think myself that the pianist is too anxious to make the end of the A flat mazurka sound like a conventional end; whereas Chopin meant it to sound as though the music had just stopped in mid-air (and what a wonderfully original touch this is!). The perhaps over-long but very original E major scherzo is brilliantly done.

DEBUSSY. Prélude à l'après midi d'un faune.

RAVEL. Rapsodie Espagnole; Bolero; La Valse. Boston Symphony Orchestra conducted by Charles Munch. R.C.A. RB16130 (12 in., 39s. 114d.).

This French assortment comes under the rather meaningless collective title 'Bolero'; but it's a good and appropriate collection of pieces, not otherwise obtainable all together. Munch has recorded the Rhapsody and La Valse with this orchestra before (H.M.V. ALP1245), but these are different performances, slightly less ugly than the early ones, but still pretty humdrum. One waits in vain for a real pianissimo, and I for one waited in agonised anticipation for the Bolero to end; it has to be marvellously done or not at all, and Munch's reading is remorselessly brutal and unsensuous, when it should be thrilling and savage and seductive. After the opening flute solo, the Faun just proceeds on its way quite unappreciative of the magical beauty of Debussy's score; it is all quite well played, but nothing ever happens to the music. It is disappointing to find the conductor, whose readings of French music seemed so magnificent thirteen years ago, now content to beat his way through these same works. They are far more sensitively recorded by Decca with Ansermet, variously W.S.M.

DONOVAN. New England Chronicle— Overture.

HIVELY. Tres Himnos.

PORTER. Poem and Dance. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury MRL2551 (12 in., 39s. 114d.).

Here is another disc of contemporary American orchestral music in the very welcome series with which Mercury is extending our knowledge of what composers over there are up to. I imagine that the composers themselves are invited to supervise these recordings, so that, in default of easily available scores, we can accept the performances as authentic. The recording itself, as always, has a first-rate sound to it.

About the last of these discs I had to question the choice of music, for none of it seemed to me at all significant. This latest disc, I am glad to say, is far more interesting. The weak work is Richard Donovan's New England Chronicle (composer born 1891, the work first performed in 1947). Described by the composer as "an account of the adventures of a few musical ideas in one section of the country", the ideas are not effective enough to carry this over-long overture, and I don't get the impression that the music is sure of where it is going. (An impression of this sort is one of the surest ways by which a musician judges new music: after a first hearing he may feel that he hasn't followed it, that he hasn't enjoyed it, but all the same he senses that these are not merely "notes" but that it is music with a coherent significance).

The other works interested me very much. Quincy Porter's Poem and Dance (composer born 1897, the work first performed in 1932) begins with a thoughtful prelude, economically scored. It may not be immediately easy to follow but even at a first hearing it impressed me: it means something, even if it takes more hearings to discover how it all hangs together. The dance that follows is, however, immediately attractive and its quietly rhythmic middle section saves in from any charge of being merely effectively scored high spirits.

Wells Hively's Three Hymns (the note gives no date of birth but the work was first played in 1954, some eight years after composition) derive from Ravel but show an accomplished writer. Don't let the word Hymns put you off: this is music inspired by Mexican scenes and it is vividly coloured, with lively outer movements.

The first ("Glory to God in the Highest") is built on the well-tried formula of music based on an ostinato, crescendoing to a climax and then dying away, and although it is not highly original, it still shows real quality of musical invention. The slow central piece ("The Good Shepherd") is followed by a lively finale ("Celebration—Mexican Nocturne") which most clearly proclaims its French indebtedness but is skilful enough to make one want to hear works by this composer written more recently.

Altogether, an interesting record and one that is perfectly easy for the less expert follower of contemporary music to tackle.

DVORAK. Legends, Op. 59. Czech Philharmonic Orchestra conducted by Karel Sejna. Suprephon LPV311 (12 in., 41s. 9d.). Little Orchestra Society, Scherman.

The Philips recording of Dvořák's Ten Legends was found by T.H. to be "so boomy that Dvořák's clear texture, sparkling and delightful, is lost throughout". The new recording, if a little congested in full orchestral passages, is a great improvement on this and allows one to hear the detail clearly. The playing, also, is superior to that of the Little Orchestra Society and there is a wider dynamic range. The composer wrote these pieces (originally for piano-duet) with "special affection", leaving it to the listener's imagination to supply a programme. The best known in orchestral form are Nos. 3 and 4, the former in the manner of a quick Slavonic dance, the latter a not very convincing "heroic" piece.

DVORAK. (a) Suite in D major, Op. 39, "Czech". (b) Suite in A major, Op. 98b. Czech Philharmonic Orchestra conducted by (a) Alois Klima and (b) Karel Sejna. Supraphon LPV341 (12 in., 41s. 9d.).

LPV341 (12 in., 41s. 9d.).

The D major "Czech" Suite is (like the two Serenades) a fresh and most charming work, and a very welcome addition to the LP catalogue. There are five movements—Pastorale, Polka, Sousedska, Romance, Furiant—all full of engaging melody and individual orchestral colouring. The A major "American" Suite, on the other hand, is second or even third rate Dvořák in the first and last of its five movements, and in none of them is it distinguished. The best

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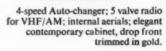
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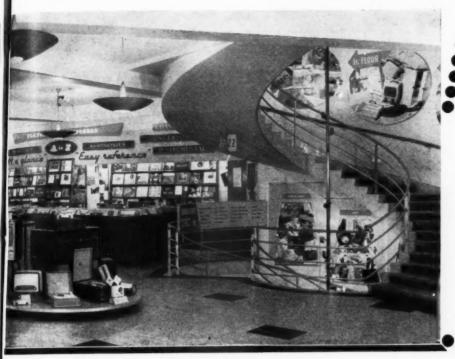
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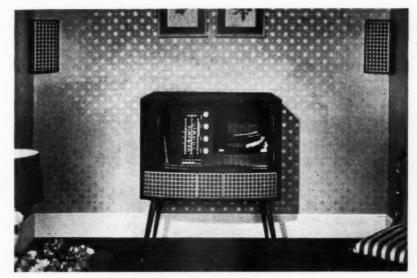
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ones are the third movement, a lively dance with a strong American flavour, and the fourth a lullaby that was perhaps derived from one of the Hiawatha sketches. The commonplace theme with which the first movement begins—mercilessly repeated—is given comically grandiose treatment at the end of the work. This Suite was originally written for piano solo and is certainly much more effective in orchestral dress. The playing and recording of both Suites is, in general, excellent: but the bass parts in the last movement are woolly in tone.

DVORAK. Violin Concerto in A minor, Op. 53.

GLAZUNOV. Violin Concerto in A minor, Op. 82. Nathan Milstein (violin), Pittsburgh Symphony Orchestra conducted by William Steinberg. Capitol P8382 (12 in., 41s. 8½d.).

Dovak:
Martzy, Berlin R.I.A.S., Frictay
(9/55) DGM18152
Gimpel, Sudwestfunk Orch., Reinhardt
(5/58) PL10290

Glazunov:
Rabin, Philh., Matacic
Gimpel, Stuttgart P.M., Eichwald
(4/58) PL10450

For those wanting the Dvořák concerto, the Martzy recording-a lovely sympathetic performance-has yet to be rivalled. But it does take two sides, which makes it twice as expensive as either the Gimpel version, which, as I wrote in May, is efficient but lacking in subtlety and tenderness (and rather coarsely recorded), or this new one. For all that, I cannot recommend this latest issue without some reservations, although of course Milstein is always worth hearing. To begin with, the violin emerges larger than life-size, with dire effect on Dvořák's instrumental balance-as in the development of the first movement, where the soloist's broken chords accompany the flute and oboe phrases (or should do), or just before the coda of the finale, where the violin is marked pp so as not to drown the delicate flute solo. Then there is the question of tempi. Dvořák is the kind of composer who needs time to stand and stare, but the agitated thrust forward to the dolce theme at bar 78, and the general hurry in the bucolic dances of the finale, tend to lose the charming rustic atmosphere. The transition over the horn's octaves to the 2/4 in the finale is far from neat, too. And I just fail to understand how any sensitive soloist and conductor can belt out that magic hushed passage in A flat in the Adagio before the music rounds the corner back into the triumphant home key.

When we come to the Glazunov, things are better. Gimpel's recording must be rejected because of its edgy tone. Rabin gave us most beautiful playing, if you can take his rather heavy sentimentalising of the work: T.H.'s comment on his "overlingering" may be expanded to mention that the speed adopted for the opening is crotchet 66 instead of the 92 marked! Milstein does adopt the right speed, and consequently finds a momentum which Rabin lacked. His intonation is not dead true at the very beginning (though not perhaps enough to worry most people), and

there is a bad moment in the Più animato after the Andante, where soloist and orchestra are out of step for the off-beat pizzicato chords (this should have been re-made); but in general this is a satisfactory performance, clearly recorded, of a romantic concerto to which Milstein's warm tone is most apt.

L.S.

GLAZUNOV. Birthday Offering— Ballet music (excerpts arr. Robert Irving).

LECOCQ. Mam'zelle Angot—Ballet music (excerpts arr. Gordon Jacob). Royal Philharmonic Orchestra conducted by Robert Irving. H.M.V. CLP1140 (12 in., 35s. 10d.).

Birthday Offering is the beautiful ballet which was first performed at Covent Garden on March 5th, 1956-exactly twenty-five years after the first full evening of the ballet given by the company which was then the Vic-Wells and is now the Royal Ballet. Ashton devised this lovely pièce d'occasion around the seven ballerinas of the company: each had a solo variation, there was a pas de deux for Fonteyn and Somes, a variation for the seven cavaliers, and a grand entry and grand finale. André Levasseur provided dazzling costumes; and Robert Irving compiled the score from Glazunov-chiefly from The Seasons (which was a Petipa ballet that had Pavlova as Fairy Frost), but also using the Grande Valse de Concert and some piano music, orchestrated. The pièce d'occasion, which contains some of Ashton's most brilliant and beautiful choreography, has remained in the Royal Ballet's repertory, though now only four of the original ballerinas are left. The music is highly attractive-sometimes delicate and sparkling, sometimes opulent, and always tuneful and prettily scored. The selections are excellently played by the Royal Philharmonic under Irving, and perfectly recorded.

Mam'zelle Angot is the ballet version of Lecocq's operetta La Fille de Madame Angot which Massine devised for American Ballet Theatre in 1943, and recreated for Covent Garden in 1947. The score, of course, is a reworking of Lecocq's. The selection chosen here is of bright, high-spirited, attractive pieces, and again its presentation is excellent. A well-made record from every point of view.

GERSHWIN. Piano Concerto in F major. Rhapsody in Blue. Eugene List (piano), Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury MRL2577 (12 in., 39s. 11½d.).

The Piano Concerto is not really among Gershwin's best pieces. In fact, it is unlikely, in spite of film superstition, that a piano concerto will ever be among the best pieces of any repertory based on that tentative and mutually suspicious borderline of jazz and the concert hall; for the medium invites so readily the pompous ranting which is the very last thing that either side should contribute to the other. Gershwin, unhappily, falls into the trap here, and does his share of pompous ranting

(in a way that he certainly does not in *Porgy* and Bess, in a handful of concert pieces, and in a fistful of pops).

This performance, however, does show the concerto in the best of lights, for no punches are pulled in its presentation at all. Eugene List hammers out the piano part with tremendous skill and conviction, at times handling its bravura moments with very great brilliance indeed. Correspondingly, it is in the more lyrical moments that he betrays a trifle of impatience, of unwillingness to acknowledge that the music has momentarily become easygoing. The Eastman-Rochester orchestra sounds as if it has no such unwillingness; it offers the ideal blend of concert and intimate style, so difficult to achieve. In symphonic passages it sounds like the symphony orchestra that of course it is. Yet at musically less pretentious moments it produces, miraculously, a hive of soloists ready to phrase rhythmically with easy fluency-the clarinets play the opening of the slow movement beautifully, and so at the same place does the trumpet his giraffe-like tune (though he might have been helped by rather more forward balance).

Similar qualities of both solo and orchestral performance illuminate the Rhapsody in Blue, of which the smaller scale helped Gershwin to the achievement of rather greater unity (the Concerto is as diffuse as Mahler). If all the performances of the Rhapsody in history had been of the calibre of this present one its virtues might have been the more easily recognised.

The pervading influence of the word "concerto" leads, quite reasonably, to some emphasis in general balance of the disc on the solo piano part, which is recorded, tonally, very well indeed. The orchestra, too, is recorded with extreme brilliance and clarity, and with quite enough warmth for most purposes. It all adds up to a very good record.

M.M.

GRIEG. Piano Concerto in A minor, On. 16.

Op. 16.
SCHUMANN. Piano Concerto in A minor, Op. 54. Hans Richter-Haaser (piano), Vienna Symphony Orchestra conducted by Rudolf Moralt. Philips ABL3224 (12 in., 41s. 9d.).

Tis. Jol., Coupled as above:

Moiseiwitsch, Philh., Ackerman (2/54) CLP1008
Arrau, Philh., Galliera (6/58) 33CX1531
I found these very enjoyable performances. Admirable piano playing, to begin with, by turns poetic and crisply rhythmic and always showing real musical understanding. How well in the Schumann, for example, the soloist knows when to blend with the orchestra in the kind of chambermusic style that so many passages need. Yet there is no lack of sparkle and brilliance, so that Schumann's finale, which can so easily sound tedious, is this time a delight.

As to the Grieg, regular readers may know my views about this concerto from my remarks about Arrau's recent record. Richter-Haaser's reading seems to me to have a more appropriate approach: it is a good deal crisper and compares, indeed, with Lipatti's performance. I still wish that most pianists would not dawdle about so

September

much every time they see the least chance in the middle section of the finale, for instance—and Richter-Haaser could somesometimes keep things moving more. But it really is a most attractive performance and the finale is notable for wonderfully crisp and rhythmic playing, especially in the passage just before the movement's pompous climax.

Since the recording is excellent, with outstandingly natural piano tone and a really good balance between soloist and orchestra, this is without doubt my choice of the three records which couple these two concertos. Arrau's has some magnificent playing on it, almost needless to say, and much deeply imaginative insight, but I still find the Schumann finale dull, while the Grieg seems to me to be wrongly conceived. Arrau fans had better hear it before deciding. But Richter-Haaser is my own preference and I am not sure that you will find better performances even if you search among the many other records of these works with different couplings. T.H.

HAYDN. Symphonies. No. 100 in G major, "Military"; No. 101 in D major, "The Clock". London Symphony Orchestra conducted by Antal Dorati. Mercury MRL2592 (12 in., 39s. 114d.).

I have a French friend who deals mercilessly with phrases or opinions that he considers extravagant by murmuring "Vous exagérez!" in a dry undertone. There were moments in these two symphonics when I felt that Dorati was exaggerating a bit-tempi just too fast, sforzandi just too brusque, phrasing just too pointed-but on the whole there is very little to complain of. If geniality is less in evidence than one would like, there is certainly a great deal of vitality, and the recording (as usual with those that Mercury make in London) is exceptionally good. The London Symphony plays with spirit and refinement and every detail of orchestration is clearly caught; the "Turkish music" in Symphony No. 100 is quite overwhelming. Strongly recommended if you happen to want this particular coupling of Haydn symphonies, but how nice it would be if conductors and recording companies would turn their attention to some of the earlier and still unrecorded symphonies! J.N.

HOLST. The Planets, Op. 32. B.B.C. Symphony Orchestra and B.B.C. Women's Chorus conducted by Sir Malcolm Sargent. H.M.V. ALP1600

(12 in., 41s. 84d.).
Philharmonic Prom. Orch., Boult
L.S.O., Sargent
Los Angeles P.O., Stokowski
Sir Malcolm's assured and experienced
reading of The Planets is well-known, not
only from his concert performances but
from his earlier Decca record, still available.
So I put this new record on the turntable
with the certain anticipation that here
would be something superbly good: the
performance as before, but even better
recorded. And so, let me say at once, it
turned out to be.

This is a superb performance, extremely

well recorded. As between Boult and Sargent, the two champions of this work and its most experienced exponents, I can only quote A.R.'s remark when he wrote about the earlier issues, that you can say that one does this bit better, the other that, but that in the end it's a matter of roundabouts and swings. Boult's start of Mars is more menacing because he insists on a real col legno (" no hair at all ! " I've heard him say at rehearsal, and how string players hate being made to do that!) and this newest version of Mars is perhaps the least effective of all in that drums are less prominent (especially the side drum at figure 6 in the score—much too reticent). Against that, Sargent's Mercury, again to quote A.R., is more mercurial . . . and so one could go on.

Swings and roundabouts it is—two magnificent readings, in fact. Here we have, however, a new recording and I am in no doubt of its finer quality. The Nixa and Decca are still both remarkably vivid, with wonderfully forward and immediate sound. But this new H.M.V. has richness into the bargain, as well as a capability of climax that is magnificent. The surface is perfect (very important in the quiet movements) and such things as the double-basses in Saturn are marvellously good.

If I possessed either of the older records (I exclude the Stowkowski) I wouldn't spend a couple of pounds on the new one. But were I buying my first copy of *The Planets*, I wouldn't hesitate to choose the 1958 H.M.V.

Afterthought: but what a pity, when the Decca is still so good, to have a rival version from the same conductor when there is such a lack of Holst in our catalogues. T.H.

KHATCHATURIAN. Gayaneh: Suite.

Czech Philharmonic Orchestra
conducted by Zdenek Chalabala.
Supraphon LPV330 (12 in., 41s. 9d.).
Philh., Khatchaturian (10/55) 33C1041

Gayaneh was a beautiful, downtrodden wife who lived with her wicked husband on a collective farm named Happiness. The husband was wicked because he tried to start strikes on the collective farm, ill-treated Gayaneh, and went off boozing and complaining about the Soviet system; finally he left Gayaneh, set fire to Happiness, and went off with some robbers. Brave Gayaneh denounced his anti-social tendencies, and was allowed to marry a handsome frontier guard called Kazakov.

Khatchaturian himself recorded a selection of music from this exciting ballet, and two suites (not the same music entirely) have been available in the past. The new Supraphon gives a much bigger helping (12-inch instead of 10); there are some good pieces, in a jolly, extrovert mood, on the new disc. It consists of: Dance of Welcome, a very fetching tune; Gayaneh's Adagio, with a long, beautiful 'cello tune marvellously played by the Czech 'cellos; Dance of the Maidens, also familiar; Lyrical Duo, which is long and dramatic; Lullaby, long and rather lovely; Gayaneh and Giko, also long and dramatic, outstaying its welcome on disc, though probably fine if you've seen the ballet; Dance of the

Highlanders; Conflagration; Legzinka; Gopak; and last, of course, Sabre Dance, The orchestral playing is superb, though the recording lacks the vivid presence of the Columbia one. The extra items are worth the extra outlay.

W.S.M.

LISZT. Les Preludes, G.97. Berlin Philharmonic Orchestra conducted by Leopold Ludwig. D.G.G. EPL30057 (7 in., 16s. 8½d.).

EPL30057 (7 in., 16s. 84d.).

Coupled on two sides:
Belgian R.O., Andre
Hague P.O., Otterloo
Ludwig plays up the drama and derring-do in this picturesque piece of high romanticism, and the crispness of his brass helps him to lift it on to a higher plane than we are used to witnessing. Sluggishness in performance so often tends to make this work sound ponderous and disagreeable, and it is good to hear such a well-prepared and incisive reading, especially in so economical a format. I particularly liked the acoustic of the hall or studio, which seems to add weight and power to the tuttis without in any way confusing the sound in the quick sections.

MENDELSSOHN. Overtures. "The Hebrides", Op. 26: "Ruy Blas", Op. 95. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart. Fontana CFE15004 (7 in., 15s. 3½d.).

Neither of these is a new recording. Ruy Blas has already appeared on both 78's and EP (SEL1501) but The Hebrides, though released in the U.S. has not before been available in this country.

Ruy Blas gets a good and lively performance and the brighter and more forward sound of the two. Beecham's reading of The Hebrides is interesting but I am not really quite happy about it. He employs a very wide range of speed, treating each episode with the utmost impressionism, and the result is more like a tone poem of the sea than a Mendelssohn overture. I am all for a leisurely speed at the start—nine times out of ten it is played quickly and insensitively—and that means, of course, a whipping-up at other places: but Beecham goes a little too far each way for my liking and the piece does not seem to hold together as it should.

The high violin playing at the start of this overture is not quite impeccable and the violin tone in general rather lacks warmth but in all other ways the playing is very good. If you like *The Hebrides* played with this amount of freedom (and really the only thing is to hear it), then this is a useful coupling of these two overtures. T.H.

MOZART. Symphonies: No. 40 in G minor, K.550; No. 41 in G major, K.551, "Jupiter". Cleveland Orchestra conducted by George Szell. Fontana CFL1015 (12 in., 41s. 9d.). Coupled as about:

Coupled as about:

Champs-Elysee, Scherchen
Chicago S.O., Reiner
Chicago S.O., Reiner
(3/87) ALP1330
Szell uses the later version of the G minor
symphony, with clarinets; and he ensures
that in other respects too there is a smooth
sound to the orchestra's playing. There is
emphasis, also, where that is required, and

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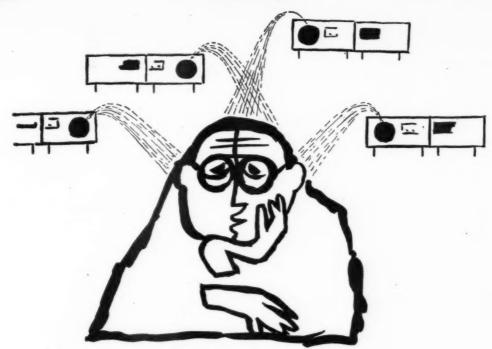
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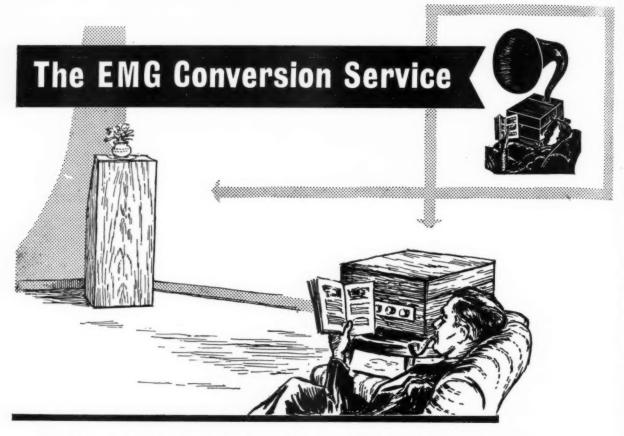
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far don usu mer feel mu strength, particularly in the strings; but the finer degrees of delicacy are not always sought. Thus the first movement is given with firmness, the second with a briskness verging on the uncomfortable; the third with a welcome strength, and the fourth again with firmness, and with a welcome pointing of some of the violas' strands of the counterpoint—these tell very effectively.

The *Jupiter* is perhaps rather more on the leisurely side, particularly in the slow movement. The minuet and trio go well, sharing a tempo, as surely they should; so do the outer movements, played with some considerable degree of majesty. (By a whim of either Szell or the tape-editor the finale wins, at 359-60, an extra bar's silence.)

Throughout, the recording is good but rather unclear; some considerable degree of resonance makes it difficult for the solo lines of the wind to stand clear of their accompaniment. And some small degree of asperity in the string tone makes it undesirable to afford the whole the brilliant setting in reproduction to which undoubtedly it would otherwise respond.

Yet the virtues of the performance will make the record an acceptable coupling of two symphonies which form, surely, a very useful pairing. You would think they would already be coupled together in twenty-five good versions; but they are not. M.M.

PAGANINI. (a) Violin Concerto No. 1 in D major, Op. 6. (b) Cantabile, Op. 17. Leonid Kogan (violin), (a) Paris Conservatoire Orchestra conducted by Charles Bruck. (b) Andrei Mitnik (piano). Columbia 33CX1562 (12 in., 41s. 8½d.).

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33CX 1302 (12 ..., Violin Concerto: Rabin, Philh., Matacle Ricci, L.S.O., Collins (10/55) 33CX1281 (10/55) LXT5075 Menuhin, L.S.O., Fistoularl (11/56) ALP1350 Francescatti, Philadelphia, Ormandy (4/58) SBL5219

Columbia already has the most outstanding recording of the first Paganini concerto with the usual cuts—that by Rabin, which seems more breathtaking each time one hears it. Far more perfect in intonation than Ricci (whose finale nevertheless sparkles deliciously), and more effortless and graceful than Francescatti, who uses the same edition but a different cadenza (Ricci plays the Collins version), young Rabin's performance is virtually flawless, and leaves one amazed at such technical wizardry: Paganini himself could not have bettered this.

Now Columbia, apparently determined to scoop the pool on this work, puts out the first recording of the complete concerto without any cuts-35 minutes as against the usual 27 or 28-in a performance which, in its seriousness of approach, sees beyond the violin pyrotechnics to the musical imagination of its creator. Thus the full opening tutti (so drastically mutilated by Collins) reveals that Paganini's harmony is far from the milk-and-water tonic-anddominant hackwork with which he is usually credited; by taking the first movement Allegro maestoso, as marked, the usual feeling of triviality gives way to something much more imposing; by observing the composer's dynamics, the tutti of the second

movement captures the dramatically daemonic quality intended (compare the thoughtless flip-through—at a casual jogtrot pace-in the Francescatti recording): in short, this performance has real style. It also reveals in Leonid Kogan a virtuoso of the first rank. His intonation is purer throughout the work's hair-raising feats than anyone's except Rabin, his tone is splendidly full but used with the utmost subtlety of gradation, and his bravura is effortless: quite apart from the acrobatics in the long (nearly 5 minutes) cadenza, the crispness of his ricochets and archets volants in the finale particularly compel admiration. This is a most exciting issue-sufficiently so to make one overlook the rather hard shallow tone of the orchestra.

The little Cantabile for violin and piano, listed in Grove as "unpublished", here makes its first appearance on disc. It is a characteristically expressive, but rather unremarkable piece, and is admirably played and recorded.

L.S.

MOZART. Horn Concertos. No. 3 in E flat major, K.447: No. 4 in E flat major, K.495. Kurt Blank (horn), Radio Symphony Orchestra of Berlin conducted by Leopold Ludwig. Flute Concerto No. 2 in D major, K.314. Gustav Scheck (flute), Bamberg Symphony Orchestra conducted by Fritz Lehmann. D.G.G. DGM18306 (12 in., 41s. 9d.).

I think I may be right in saying that Kurt Blank has not previously recorded as a soloist, though he has taken part in recordings as a member of ensembles. He is a magnificent horn-player, possessing both beauty of tone and ease of execution. Apparently his control over the instrument is of the utmost reliability, and his trills and leaps are brought off with rare bravura. He plays these two E flat concertos lovingly and efficiently, and his cantabile is no less remarkable than his steadiness in the cadenzas.

I was less enchanted by the tone of Gustav Scheck, though his undeniable musicianship and artistry make up in good measure for this possible disadvantage. Flute tone varies perhaps more than that of any other woodwind instrument (with the possible exception of the bassoon) and I prefer a bright sound to the rather reedy tone produced by Scheck's instrument. The accompaniment to this D major concerto is—like that of Ludwig and the R.I.A.S. orchestra—eminently sympathetic and satisfying. D.S.

PROKOFIEV. Symphony No. 5 in B flat major, Op. 100. Philharmonia Orchestra conducted by Thomas Schippers. Columbia 33CX1561 (12 in., 41s. 8½d.). Danish Radio, Tuxen Colome, Horenstein (10/85) PL9170

Colonne, Horenstein (10/55) PL9170
There is little of Prokofiev's store of elegance released in this work; little, too, of his store of depth of emotion. But there is a great deal of "rumbustion", and to give full effect to this needs—in a sense—a worse orchestra than the Philharmonia; certainly

(and perhaps more accurately) one less trained to elegance. In the slow movement, for example, there is on this record string playing to warm the heart; a marvellous etching of the gracious lines Prokofiev momentarily allows them. In the preceding movement, though, whose musical function in the symphony as a whole corresponds to that of the classical scherzo, the many rugged moments are to some extent smoothed over. This, again, is marvellous playing—but less marvellous might in the context have been more exciting.

Excitement might have been helped along, too, by a different quality of recording. This one is clear enough, but not quite so spacious as the best. And a rather hard quality of string tone is no more than can easily be dealt with by controls—but only at the expense of taking the edge off the percussion. In many symphonies this would not matter two pins; but in this one, where profundity may have been Prokofiev's aim but is not everywhere evident in the result, the bright colour of the music—and brightly colourful it most certainly is—is of the highest importance.

These are hard words to write of a good recording of a very good performance of an exceptionally difficult work. But even greater degrees of excellence, in nearly every respect, are to be had from Horenstein's Vox version of the symphony listed above, a three-year-old record that was exceptional in its day and remains so even in the face of the new competition. It offers, too, a very substantial bonus, Prokofiev's Cl. ssical, done very winningly.

M.M.

ROSSINI. Overtures. "Il Barbiere di Siviglia": "La Scala di Seta": "Guglielmo Tell" (solo 'cello: J. Neilz): "La Gazza Ladra" "L'Italiana in Algeri". "La Cenerentola". French National Radio Orchestra conducted by Igor Markevitch. Columbia 33CX1560 (12 in., 41s. 8½d.).

Markevitch has a way with Rossini and gets sparkling and well-turned performances. The orchestra plays with enthusiasm and the solo work is all excellent, especially the testing duet for oboes in La Scala di Seta (I rather like the way they jump in almost too soon each time) and the beautiful 'cello introduction to William Tell. Some of the overtures vary in orchestration quite a bit from what I am used to, but there is no laying down the law about exactly what Rossini did want, and these versions may well be as authentic as any others. The differences are all only small and unimportant ones anyway and the touching up is always based on consistency (the scores have a habit of putting something in at one place and leaving it out next time the same music comes round) and the quest for the utmost brilliance. Where brilliance is sometimes lacking is in the tuttis, where the texture isn't sorted out enough (by the conductor or the recorders, I can't tell which).

But what makes me hesitate in recommending this collection over others is the

Septemi

shrillness of the recording. My fairly resourceful machine eventually made it sound tolerable, though the full orchestral sound was never really satisfying. Other collections of Rossini overtures (though not precisely the same ones) sound far better, though they may not be played with such verve. The choice probably depends on how well your gramophone can cope with a rather hard, shrill sound.

ROSSINI. William Tell-Overture. Berlin Philharmonic Orchestra conducted by Paul van Kempen. D.G.G. EPL30099 (7 in., 16s. 81d.).

Understandably, this is not particularly Italianate Rossini, though it is finely played and spaciously recorded. Van Kempen gives his solo 'cellist just enough freedom in the opening pages, and the result is an introduction of great charm and spontaneity. The cor anglais solo is also played imaginatively, and the ensuing storm shows off the orchestra's unleashed power and punch. An excellent issue of a perennial

SCHOENBERG. Verklärte Nacht, Op. 4 (arr. for string orchestra). Kammersymphonie, Op. 9. Südwestfunk Orchestra, Baden-Baden, conducted by Jascha Horenstein. Vox PL10460 (12 in., 41s. 9d.).

Verklärte Nacht: Stokowski S.O. Israel P.O., Kletzki

(12/54) ALP1205 (5/55) 33CX1251

In the two works on the present record we find Schoenberg right at the beginning of the path that was to lead him towards "composition with twelve notes related only one to another". Verklärte Nacht was written originally in 1899 in a version for string sextet, but rescored for string orchestra in 1917 and revised in 1943. It is a symphonic poem in the classical Lisztian sense of the phrase, based on a poem by Richard Dehmel which describes a man and a woman walking together through a brilliant moonlit night. The woman confesses that she is going to bear a child by another man; he forgives her and accepts the child for his own, and the night is transfigured by their mutual love. (The poem is printed in full in the original editions, but is omitted from the revised American ones.) The music closely follows the poetic form, with its two contrasted speeches framed and separated by shorter narrative passages, but it is at the same time completely coherent as music, like the best of Richard Strauss's tone-poems. But it is typical of Schoenberg's Janus-faced position in musical history that he should have conceived the idea of a tone-poem written in a post-Tristan idiom but scored for the chaste medium of a string sextet instead of for a gigantic Straussian orchestra. In fact the tension between medium and style at times becomes too much for him, and his writing simply demands more richness of tone than solo strings can supply-hence the version for string orchestra, which is the one we usually hear today and the one recorded here. But this too has its disadvantages, for a normal string orchestra is not so constructed as to give

perfect polyphonic balance between six equal parts, and the work in this version poses the conductor with some difficult problems of balance-problems which Horenstein is very far from solving on the

present record.

Similar problems are again in evidence in the Chamber Symphony, Op. 9, and in an even more acute form. In the seven years that had elapsed since the writing of Verklärte Nacht Schoenberg's harmonic idiom and his capacity for large-scale musical architecture had developed amazingly. The harmonic language is still tonal, but only just. What are referred to in some circles as "the key-determining sections" are notated in E major and are sometimes recognisably in that key. On the other hand the four-bar introduction to the whole work (which recurs crucially in the "slow movement") is an oblique approach to an indisputable F major; the extremely important horn motif that immediately follows it is a pile-up of five successive fourths, than which there could hardly be anything more disrupting tonally; and the general idiom is so chromatic as to be quite frequently atonal in effect. The Chamber Symphony is cast in a single movement, with episodes that might in a classical symphony be described as scherzo and slow movement inserted into it. An unsympathetic critic might complain that they had merely been spatchcocked in as a result of Schoenberg's continual striving after compression, but I am inclined to think that this exceedingly complex form is convincing in performance.

What is a good deal more questionable is whether the orchestration comes off" Perhaps one should say "instrumentation", since Schoenberg uses a band of only fifteen instruments: flute, oboe, clarinets in D and A, bass clarinet, bassoon and doublebassoon; two horns, and string quintet (including double-bass). However, some of the writing is so thick that it is difficult to see how a conductor could contrive to make the elaborate polyphony clear. It looks rather as if Schoenberg imagined he could solve the problems of balance posed by his use of single instruments merely by adjusting the dynamics with extreme care on paper. Perhaps performances disillusioned him; at any rate it is interesting to note that he rescored the work for full orchestra in 1935, and I can't help wishing that Horenstein had used this later version for

the present recording.

Over and above the problems of texture in the Chamber Symphony, there are those of tempo. In the issue of "The Score" for February 1958 (pp. 38-40) Norman del Mar has indicated some of the contradictions and anomalies in Schoenberg's own metronome and tempo marking. The impression I am left with is that in Schoenberg one very often has the spectacle of a composer whose intellect and imagination are superbly developed, but at the expense of that feeling for the sheer physical reality of music that characterises most great composers. Perhaps this is what is meant by certain critics when they describe him (with approval) as "uncompromising". Well, if so, I can only say that a little more

"compromise" might have been a good thing!

It is for this reason that I don't feel like taking Horenstein too strongly to task for his rather high-handed treatment of Schoenberg's tempo-markings, as at least one critic did when this record was released in America. Horenstein's tempi are in general slower than those marked, and sometimes exaggeratedly so; his over-all timing for the work is 26 minutes, as opposed to the 22 given in the miniature score. But I must admit that I think he applies the brakes only slightly too hard. These tempi do allow quite a lot of the polyphonic detail to be articulated meaningfully, and they also provide some welcome rest for the ear in the

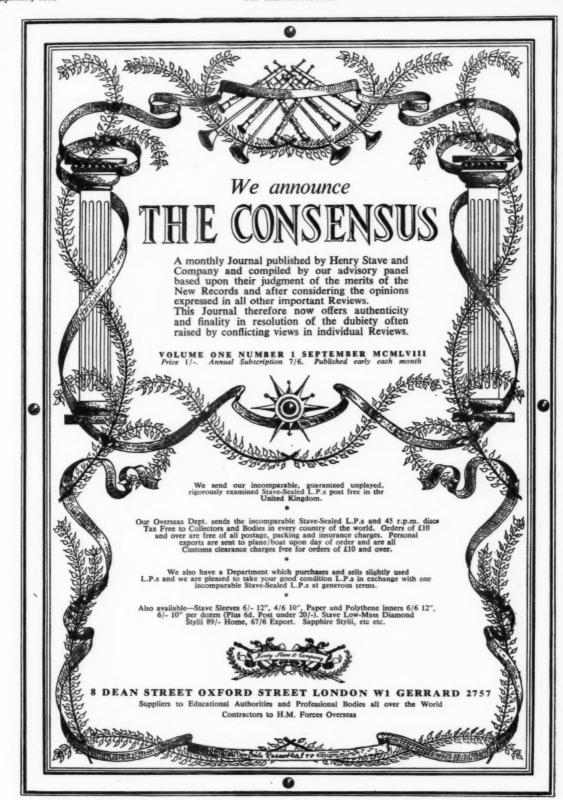
slower sections.

But this record has some serious failings, In both Verklärte Nacht and the Chamber Symphony the balance is quite unusually bad. Verklärte Nacht should be comparatively simple from the engineering point of view, but in attempting to impose the sort of resonant tonal gloss on the string tone that is supposed to go down well with American record-buyers clarity has been thrown out of the window. For an objectlesson in how to record this work I can only recommend the engineers responsible for this recording to listen to the Columbia version with Kletzki listed above. It is not perfect as a performance and it is marred by a pointless 25-bar cut, but at least one can hear what is going on. Horenstein must take some of the blame, too, for allowing some slipshod entries, for failing to bring out important melodic lines-lines which leap to the eye as important, even without Schoenberg's direction "Hauptstimme"and for his very rough-and-ready approximation to the right dynamics. To take just one instance, but a flagrant one, how about bar 233, where the Man's theme, having started loudly, should be reduced to a tender mezzo piano? This point, like many others, is completely missed.

When we come to the Chamber Symphony, Horenstein's coarseness of approach is even more disastrous, and the recorded balance is so poor as to make the record almost unrecommendable, even though it is the first to become available in this country. In an attempt to get over the problems I have specified above, the strings have been placed far too close. They sound on top of the microphone (in fact their col legno sounds as though it were being played on the microphone) while the woodwind have a halo of resonance round them as though they were at the other end of the hall, and are sometimes practically inaudible. For example, the oboe melody at cue number 34 is far too distant, and I defy anyone on the evidence of his ears alone to say what the wind are doing around figures 71 and 72, and again around 87. Even the clarinets' ascending fourths at Fig. 75 (marked sehr hervortretend) hardly emerge from the sur-

rounding goo.

It is sad to have to greet such a praiseworthy and interesting coupling with less than enthusiasm, but the truth is that neither conductor nor engineers seem to have got the measure of this complex but rewarding music. Even so, I hope that it will be



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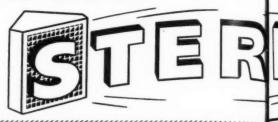
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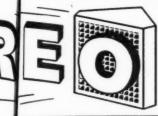
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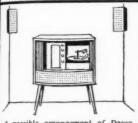
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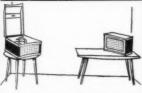




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bought by anyone who is sufficiently interested in Schoenberg to want to study the origins of his later style. The Chamber Symphony in particular is a work that immensely repays study, and this first recording is certainly better than nothing, provided you are willing to supplement what you actually hear by using the miniature score (Universal, 14s. 6d.).

I.N.

STRAUSS, RICHARD. Der Rosenkavalier—Suite. Don Juan, Op. 20. Philharmonia Orchestra conducted by William Steinberg. Capitol P8423 (12 in., 41s. 84d.).

The appearance of the Philharmonia Orchestra on a Capitol label is rather unusual. So is the sound, for much of the orchestra's smoothly powerful tutti effect appears to have been transmogrified so that one is tempted to sing (to the tune of the Bridal March in Lohengrin) "Here comes the sound/All fat and round"; and a very odd sound it is when compared to the usual E.M.I. recordings, although the recording was made in this country and under the usual conditions. Fortunately the timbre of most of the solo instruments remains fairly recognisable, and it goes without saying that the violin, oboe, and horn solos in Don Juan are splendidly played.

Steinberg's view of Don Juan is a justifiably passionate one, but occasionally one gets the feeling that he is pushing a little too much. The result is that the Don appears to us in streamlined cloak and chromium-plated dagger, though whether his tail-fins are up-swept I would not like to guess. The Rosenkavalier Suite is rather more satisfying musically, and here again the playing is of an exceptionally high standard. Steinberg's precision in the Introduction to Act 3 is both remarkable and exciting, and if you happen to like excitement you may not be disappointed by his Don Juan either. D.S.

TCHAIKOVSKY. Symphony No. 5 in E minor, Op. 64. Bamberg Symphony Orchestra conducted by Heinrich Hollreiser. Vox PL10380

(12 in., 41s. 9d.).

Milan La Scala, Cantelli
Concertgebouw, Kempen
Philharmonia, Karajan
B.B.C. S.O., Sargent
Berlin P.O., Fricsay
Paris Cons., Solti
Leningrad P.O., Mtravinsky
New York P.O., Mitropoulos
Pittsburgh S.O., Steinberg
Philharmonia, Silvestri
Concertgebouw, Kempen
(11/67) ALP1491
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(11/67) ALP1491

At the end of any review of a Tchaikovsky symphony record the writer must get round to the question whether the new version is good enough to be added to the short list extracted from earlier recordings, for he presumes that that is what his readers finally want to know. This time I shall begin with that question—and I am afraid that the answer is that I cannot see Horenstein's performance, the Bamberg orchestra's playing or Vox's recording holding their own with the best of the others. These others are the five that run from Solti to Silvestri in the list above.

I cannot sense that Horenstein is particularly interested in this symphony. Some part of this impression is due to the recording, I am sure, but certainly not all of it. There is something of mere routine about the playing of the very opening andante: the slow speed chosen for the opening of the allegro, with its accompaniment chords clipped very short, did not raise my hopes and when I got further into the movement and found very little excitement generated, I began to feel it was all rather a failure. And so it remained, even to a lamentably dull playing of the famous horn solo at the start of the slow movement, which one would have expected any good player to rise to.

But the basic weakness of this record is its small range of sound, for much of the time from about mf to a single f. There is a woeful lack of really soft string playing and, at the other extreme, climaxes never blaze. Here, of course, one asks if the recording is to blame. I do not think it good, but I feel sure that Horenstein has not taken the trouble to get soft playing at anyrate: the lack of brilliant brass at climaxes may more likely be ascribed to the recording.

This seems to me, in short, a very dull and undistinguished account of this much recorded symphony.

T.H.

TCHAIKOVSKY. Symphony No. 6 in B minor, Op. 74, "Pathétique". Philharmonia Orchestra conducted by Rudolf Kempe. H.M.V. ALP1566

(12 in., 41s. 84d.).
Vienna P.O., Karajan
(1/58) 33CX1026
Philharmonia, Cantelli
(6/53) ALP1042
Par. Cons., Kleiber
Concertgebouw, Kempen
(1/56) ABL3127
Hamburg R.O., Schmidt-Isserstedt
Berlin P.O., Fricsay
N.Y. Stadium S.O., Bernstein
Leningrad P.O., Mravinsky
Boston S.O., Monteux
(2/57) JGM18334
Boston S.O., Kubelik
(6/57) ALP1356
Chicago S.O., Kubelik
(6/57) ML2000
Suisse, Ansermet
(6/57) LXT5306
Philharmonia, Silvestri
(1/2/57) ALP1356
Philharmonia, Silvestri
(1/2/57) ALP1356

This is exceedingly fine, both in performance and recording. The quality of the sound is evident right from the divisi double basses at the start to the very end: and not only is it always vivid but it has a natural balance that is still all too rare on records.

The performance satisfied me deeply. It is of the kind that is extremely faithful to the score, no details are ever exaggerated, yet it is as moving as one could wish. It is certainly on the grave side and there is a nobility that runs through the whole conception-never anywhere is there even a taint of the almost hysterical emotion some conductors like to invoke (and, it must be admitted, some listeners like to hear). At the same time there is no lack of excitement when that is called for: the allegro vivo of the first movement, for instance, is the more arresting by contrast with the reflective opening, while at the climax of this movement the sheer intensity of the playing, especially by the Philharmonia's strings, is really memorable.

The mood prevails in the second movement: it is tender even though it does not smile but, easy as the speed is, I do not think it could be accused of any lack of grace. (Cantelli, among earlier recordings, takes much the same view.)

The march movement, the one chance of real contrast in the whole symphony, is a tremendous success. Kempe takes a steady speed (which I personally so much prefer), yet it is always fleet and the orchestral players are given time to play really perfectly and to give Tchaikovsky's orchestration (and what a brilliant job that is) its fullest effect. The mood of reflective grief returns for the last movement and rounds off what seems to me an outstandingly fine conception of the symphony as a whole, marvellously played and recorded.

As to comparisons, I have been faced with all 13 of the previous issues and it would be dishonest to pretend that I have had time to examine them all thoroughly (even could I have faced it!). In any event A.P. has analysed them most thoroughly in earlier issues of The Gramophone. I have, however, taken samples of all of them and can find no reason to disagree with his short list of Cantelli, Fricsay, Mravinsky and Monteux: and it would be unfair not to add Silvestri for those who like his sort of mannered and often exaggerated conducting, as well as Ormandy, whose performance, while not in the short-list class, is very good value at a cheaper price.

It is, of course, quite impossible to single out one performance that everyone would think the best: but if you add Kempe to the above few you will be sampling all those which are outstanding. For myself I find it difficult to imagine that anyone could be disappointed by this latest record of the symphony.

T.H.

TCHAIKOVSKY. Violin Concerto in D major, Op. 35. Ida Haendel (violin), Royal Philharmonic Orchestra conducted by Sir Eugene Goossens. H.M.V. DLP1190 (10 in., 27s. 10d.).

I remember hearing a few years ago that great Vivaldi expert, Marc Pincherle, lecture on the rights of the interpreter in the seventeenth and eighteenth century music. These "rights" were equivalent to a very free hand in altering or rearranging almost any aspect of a written score, and it gives me a pleasantly reassuring sense of continuity to find that the same thing is done to nineteenth century music, at any rate the Tchaikovsky Violin Concerto, which is by no means an untypical score of the period. Admittedly, its early career had some unusual features, for it was rejected by its first dedicatee (Auer) and sub-sequently popularised by its second— Brodsky, who used to teach and play in England, though long before the time of most of our readers. But there must have been a large measure of agreement about details of the solo part by the beginning of the present century, and that leads me to suppose that accretions and alterations now sanctioned date from the last twenty-five years or so.

Many of these "extras" were, I think, first introduced by Heifetz, and in this new disc Ida Haendel makes effective use of them and adds one or two sparks of her own. She plays with subtle control over vibrato and tone-quality, and her range of expression is every bit as wide as the score requires: warmth and vehemence, languorous passion,

steely glitter and the whirl of the dance. Like Heifetz in one of his versions (H.M.V. BLP1012), Ida Haendel gets the work on to a 10-inch disc, and since it is the less expensive variety of recording, collectors can save about three shillings! There is good time-value, for the first side runs for 17 minutes 45 seconds and is uncut, while the second side, peppered with cuts in the finale, takes 15 minutes 42 seconds. Some of the cuts are justified perhaps on the grounds of Tchaikovsky's tendency to repeat himself, though there are some instances when he is obviously trying to avoid being too symmetrical, and by cutting four bars the pattern is changed from an irregular into a regular one. The accompaniment, by Goossens and the Royal Philharmonic, is efficient and sympathetic, apart from one short passage in the first movement's recapitulation when the soloist gets ahead of staccato woodwind chords. In the finale, the woodwind solos are beautifully played, and the dialogue between these and the solo violin suggests a gathering of great artists. To sum up, this is some of the cheapest Tchaikovsky you will get, and it's excellent value for money.

TCHAIKOVSKY. Sleeping Beauty, Op. 66. Philharmonia Orchestra conducted by George Weldon. Columbia 33SX1095-6 (two 12 in., 71s. 8d.).

Paris Cons., Fistoulari (2/53) LXT2762-3 Covent Garden, Irving (9/56) CLP1073-4 Minneapolis S.O., Dorati (1/57) MRL2524-7

For eighteen months the position has been that the Dorati recording includes every note of the ballet at great cost to the purchaser, while the Irving contains almost every note played in the slightly cut Covent Garden version on two discs (as against four) and cheap ones at that. As the music Covent Garden cuts is for the most part undistinguished, and as Irving gives a really magnificent performance, it should not have been difficult to decide which version to get. But now H.M.V. are to delete the Irving performance at the end of this month, and in its place Columbia have just issued a worthy and enjoyable performance by the Philharmonia under George Weldon; good enough for most of us, but not quite so well played or recorded as its predecessor. The Philharmonia is, needless to say, a wonderful orchestra, but, I would suggest, its players cannot hope to know this music as well as the Covent Garden players who recorded it under Irving. Let me cite three instances where the new version falls short of the old. In the Prologue, Weldon sets too slow a tempo, and the oboe soloist does not penetrate through the accompaniment. The variation in Act 1, where Aurora spins round in her death agonies, is quite lacking in tension in the Weldon version, partly because it doesn't have enough accelerando or, for that matter, unanimity. Lastly, the so-called "Three Ivans" in the last act starts uncertainly and is never quite taut enough. Some of the volume levels are not quite happy. At the end of Act 1, when doom falls on the palace and all its inhabitants,

the music should suddenly dissolve from a fortissimo into a pianissimo as the Lilac Fairy appears waving her wand. But in this performance the Lilac Fairy's tune sounds almost as loud as what has gone before. In Act 2 the 'cello soloist who accompanies Aurora's dance in the forest glade sounds much too distant. And there are other problems of balance not quite solved.

Nevertheless, I must confess that had the Irving performance not existed I would have given a warm welcome to these new records. Weldon plays almost the same selection as Irving, adding a waltz variation for the prince in the final pas de deux (but in fact borrowed from an earlier pas de deux in this same act). He follows Covent Garden in cutting the splendid "Entr'acte symphonique" that accompanies the discovery of the sleeping princess, a cut I always regret, but he can hardly be blamed for that. Much of the playing is very good indeed, notably the spirited polacca in the last act. There must be a good half-hour of music on each side, and immensely enjoyable music it is. Good records; but the Irving set are better.

TCHAIKOVSKY. Romeo and Juliet— Fantasy Overture. 1812 Overture, Op. 49. Capriccio Italien, Op. 45. Concertgebouw Orchestra conducted by Paul van Kempen. Philips SBL5217 (12 in., 33s. 8\d.).

I don't know when this Romeo and Juliet was recorded but the other two works on this disc were issued on a 10-inch record (ABR4003) as long ago as 1954 and reviewed by M.M. in The Gramophone of August that year. He remarked that this music depends greatly on its sheer sound and thought that though it was clear on this record, it lacked richness of tone—and that seems even truer in 1958, of course. It is a better-calculated performance of 1812 than Kletzki's, also reviewed in this issue; it is straightforward, the speeds are sensible, there are no disasters.

But if rich sound is essential for 1812 and the Capriccio Itolien, how much more is it vital for Romeo and Juliet—and that is the weakness here. It is a good performance but it just isn't warm enough in sheer quality.

Yet this is an inexpensive record. I could hardly recommend it to the really fussy connoisseur but anyone who is building a library from scratch on limited means might do well to consider it. Even with its limitations it is better than some more recent (and more expensive) records I have heard.

VILLA-LOBOS. Bachianas Brasileiras Nos. 2 and 9. French National Radio Orchestra conducted by Heitor Villa-Lobos. Bachiana Brasileira No. 5. Victoria de los Angeles (soprano) with eight 'cellos (solo 'cello: Fernand Benedetti), conducted by Heitor Villa-Lobos. Bachiana Brasileira No. 6. Fernand Dufrène (flute), René Plessier (bassoon). H.M.V. ALP1603 (12 in., 41s, 8½d.).

The best way—indeed, I think the only way—to take the Bachianas Brasileiras is to

forget all that guff about integrating Bachian harmony and contrapuntal texture with Brazilian folk material which we are constantly hearing, and which the composer, in a sleeve-note remarkable for the paucity of information he offers, repeats all over again. There is precious little even faintly suggestive of Bach here, except for the charming Aria of No. 6 (and that largely because it's in tranquil two-part counterpoint), and most people would not quarrel with The Record Guide's view that the Bachian aspect of these works, even where it exists, is either incongruous or, indeed, absurd. No instead listen to the music for the colourful and truly original exotic manifestation that it is, and one can scarcely help finding it attractive. It is no use turning up a prim nose at overloaded textures. All right, so Villa-Lobos does indulge in rhythmical complexities and instrumental eccentricities; at least they're not the coldly scientific cerebral excesses favoured by the young Germans, but the natural exuberance of a composer whose background is the lush fecundity and uncontrolled vitality of the Brazilian jungles, and whose mind so teems with ideas that even when they are secondrate ones (as inevitably some of them are) they are never arid.

Only one of these Bachianas has been previously recorded in its entirety-No. 5, for soprano and eight 'cellos. In sheer seductive sound Victoria de los Angeles is way ahead of her competitors (Curtin and Albanese): her vocalise is hauntingly beautiful, and in the difficult semiquaver passages of the Dansa she is wonderfully light and precise in intonation. Her Portuguese may not sound very authentic; yet the real weakness of this performance lies not here but in the frequent inexactness of ensemble-for which I fear the conductor must be held responsible. Victoria herself makes one late entry (at Figure 11 in the Dansa), and the 'cellos have many lapses from tidiness in the first couple of pages of the Aria.

The other suites can be recommended without reserve. No. 6 is admirably played (though would someone please explain Villa-Lobos's cryptic reference to "replacing the ophicleide by the bassoon"? What ophicleide?), and in No. 9, the last of the series, consisting of an expressive Prelude and an immense, loosely-constructed Fugue, the strings seem (so far as can be judged without a score) to overcome the complex rhythms with assurance. Immediately captivating is No. 2, one movement of which has become quite popular; and this is extremely well played and recorded. The composer's love of unorthodox sonorities can be heard in his use of a solo tenor saxophone in the Prelude ("Song of the Capadocio", by the way, not as printed) and the "witchcraft" Aria, and of a solo trombone in the Dansa (whose sub-title "Memory of the Desert" has been omitted), as well as by the imposing number of native percussion instruments in the finale, the joyous "Little Country Train". If you don't already know this little humorous gem, you should certainly take this opportunity of hearing it at its best.





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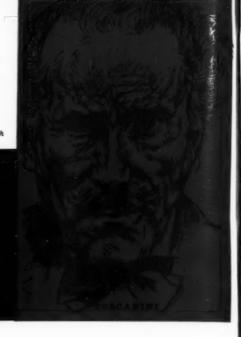
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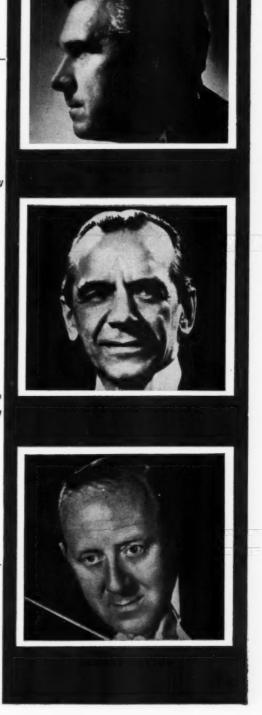
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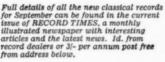
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LEOPOLD STOKOWSKI. Toccata and Fugue in D minor (Bach, arr. Stokowski). Clair de Lune (Debussy, arr. Stokowski). On the beautiful Blue Danube (Johann Strauss 2nd). The Swan of Tuonela (Solo English Horn: Robert Bloom) (Sibelius). Prelude to the afternoon of a Faun (solo flute: Julius Baker) (Debussy). Finlandia (Sibelius). Symphony Orchestra conducted by Leopold Stokowski. Capitol P8399 (12 in., 41s. 8\frac{1}{2}d.).

Only Stokowski could mate the Swan of Tuonela with the Afternoon of a Faun, and sprinkle moonlight on the beautiful Blue Danube. They are, to quote the sub-title of the record, "Landmarks of a Distinguished Career" and nobody would deny that Stokowski has had a distinguished—and in many ways remarkable—progress from church organist to conductor. It might have been even more distinguished had he learned to keep in check his burning desire to alter what composers wrote down, even the ones who are generally acknowledged masters of modern orchestration.

I find it a pity that he takes such liberties with Sibelius's beautiful tone-poem The Swan of Tuonela. The magical opening bars are rushed through at almost double-speed, with a huge upsurge of dynamism such as Sibelius never intended. Many are the places in this impeccable score where piano has been changed to forte, "hairpins" scattered freely among accompanimental figures, and whole sections re-orchestrated. Finlandia fares almost as badly, and the brass is incredibly vulgar, instead of being majestic and heroic. The Debussy is tolerably well played, though it is a highly mannered performance, presumably intended, like all the others, for Stokowski's fans. What a great pity such an intelligent man allows himself to be spoiled by a theatrical streak. This disc is highly recommended for hi-fi addicts. D.S.

DANCES FROM OPERAS. Introduction to the Dance, Op. 65
(Weber—orch. Berlioz). Der Rosenkavalier, Op. 59 (R. Strauss): First
sequence of Waltzes. Eugen Onegin
(Tchaikovsky): Waltz and Polonaise.
The Bartered Bride (Smetana):
Polka, Furiant and Dance of the
Comedians. Schwanda the Bagpiper
(Weinberger): Polka, Furiant and
Fugue. Bamberg Symphony
Orchestra conducted by Heinrich
Hollreiser. Vox PL10590 (12 in.,
41s. 9d.).

Only the Slavonic pieces on this disc live up to the title "Dances from Operas" without stretching quite a few points: the Rosenkapalier sequence (arranged by Strauss in 1944) is merely a pot-pourri of tunes from the opera mostly in waltz rhythm, not a dance at all, and Invitation to the Waltz only squeezes in because Berlioz's orchestration was made for an interpolated ballet in a Paris production of Freischütz (1). Even the Onegin waltz is prefaced, quite irrelevantly here, by the reminiscence of the Letter Song which introduces Act 2. However, quite

apart from niceties of nomenclature, this record is far from satisfactory. The performances are without exception undistinguished, pedestrian and lumpy; rhythm is sluggish (the Fugue from Schwanda rapidly loses even what little momentum it starts with) and lacking in buoyancy; the playing is undisciplined (note the untidy opening of the Strauss, and the ragged pick-up of the Schwanda Polka) and unimaginative; the recording is coarse, often over-resonant (e.g. in the Smetana) and conspicuously deficient in bass.

L.S.

CHAMBER MUSIC

ALBINONI. Oboe Concerto in D minor, Op. 9, No. 2.

MARCELLO, ALESSANDRO. Oboe Concerto in C minor.

SCARLATTI, ALESSANDRO. Oboe Concerto in F major.

VIVALDI. Oboe Concerto in C major, Op. 8, No. 12. Pierre Pierlot (oboe), Oiseau-Lyre Ensemble conducted by Louis de Froment. London L'Oiseau-Lyre OL50143 (12 in., 39s. 114d.).

Albinoni offers an exceptionally beautiful slow movement; Vivaldi exceptional virtuosity on the part of the soloist. Alessandro Scarlatti is represented by an effective arrangement of a flute sonata; Alessandro Marcello by the extraordinarily striking Concerto in C minor which has been at times variously ascribed to his brother Benedetto and to Vivaldi. (The same concerto is alternatively available on Decca LX3100 coupled with a real Vivaldi bassoon concerto, and on Brunswick AXTL1042 with works by Rossini, Cambini, and Bonporti.)

All four concertos of the new Oiseau-Lyre disc agree in offering oboe-playing both skilful and lyrical, supported by good string-playing and an audible harpsichord continuo. Between all these contributions a good balance of sound has been kept; and in other respects, too, the recording is satisfactory. There is a suspicion, however—scarcely more—of surface noise. It is the only blemish, and a very mild one, on a very good record.

M.M.

DEBUSSY. String Quartet in G minor. RAVEL. String Quartet in F major. Loewenguth Quartet. D.G.G. DGM18312 (12 in., 41s. 9d.).

Coupled as abous : (3/57) WLP20011
Debsssy :
Italian Quartet (7/54) 33CX1155
Ravel :

Budapest Quartet (8/64) ABR4002 (9/65) DG16073
Not quite all the poetry is extracted from the Debussy; the Loewenguth Quartet seem not entirely willing to linger over the more seductive moments, perhaps fearing to sentimentalise the work. Similarly there is a reluctance to drop to a really low volume level, when that is called for by the music. Yet in other respects style is by no means lacking; and some considerable degree of attack certainly illuminates very

many passages. The recording is well balanced, warm in tone, and moderately clear and forward.

This in total adds up to a very acceptable version of the Debussy. The Ravel side of the record offers similar characteristics, both of performance and recording; it is the version already familiar in its two-sided, ten-inch form listed above. The new continuity is obviously an advantage; but no continuity can remove one minor irritation of the performance placed unhappily just where the mind magnifies it most—an infuriating 'cellist inverts the very last chord of the piece by sustaining his A, carefully marked by Ravel not to be sustained.

More important reasons than this, however, lead me still to prefer to all others the Nixa version of the Ravel. This is exceptionally clearly recorded, and offers a performance by the Curtis Quartet that is by turns alert and poetic in the highest degree. Like the new D.G.G., the Nixa disc backs the Ravel quartet with a good version of the Debussy. Considered separately, though, the outstanding version of this latter work in the catalogues seems to me to be that of the Italian Quartet-a romantic performance warmly recorded by Columbia, offering on its reverse the Twelfth Quartet of Milhaud. This is a strangely beautiful work written in memory of Fauré a tribute in which both Debussy and Ravel would gladly have joined. M.M.

BACH. Brandenburg Concertos. No. 1 in F major, BWV1046; No. 2 in F major, BWV1049; No. 4 in G major, BWV1049. Philomusica of London directed by Thurston Dart (harpsichord) with Carl Pini and Granville Jones (violins), Dennis Clift and Sydney Ellison (trumpets), Peter Graeme, Rosemary Wells and Neil Black (oboes), Vernon Elliott (bassoon), Christopher Taylor and Richard Taylor (recorders). London L'Oiseau-Lyre OL50167 (12 in., 39s. 11½d.).

Brandenburg Concerlos, complete:
S.C.O., Munchinger
L. Bar. Ens., Haas (12/58) WLP6309-1/3
Schola Cantorum Basiliensis, Wenzinger
(4/55) APM14011-2, AP13016
Ensemble, Horenstein (12/55) PL122-1/2
The Philomusica of London has blotted

its escutcheon. With success nearly in sight on the last lap of the great Brandenburg point-to-point, it has sloughed its horns and blown somebody else's trumpets. If my metaphors are mixed up, so is the reasoning behind this odd recording of the first Brandenburg with trumpets in place of horns. The effect is startling, but since the key is F and the second of these concertos (also in this key) has a trumpet part I get the horrid impression that I'm either hearing the wrong work in the right key or else hearing double. Let me sum up the reasoning for this strange metamorphosis as set out in Thurston Dart's sleeve note. The main statements are italicised; my replies follow in Roman.

It is not easy to determine what instruments Bach was designating by his use of this term (eemi da caccia). Bach, as everyone familiar with his biography knows prefectly well, was the kind of man who called a spade a

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spade. Likewise he called a horn a horn, and a trumpet a trumpet. On the autograph of the second concerto, he calls for "1 Tromba"; and in the first concerto "2 Corni da Caccia". He clearly wanted different instruments and different sounds, since the whole point of the Brandenburg Concertos is their contrasting orchestration. With the first two concertos in the same key, the orchestration had to be as different as possible.

These parts (marked "corni da caccia") were intended for the older Jagdhorn. Had Bach wanted Jagdhörner, he would have marked the score accordingly; and even though there was some confusion in terminology and nomenclature, he could still have written "tromba da caccia" or "tromba selvatica", and in any case would have secured his players on the harsh-toned instrument in question. An important clue lies in the fact that Bach used Italian names for all the instruments in the Brandenburg Concertos, excepting only "Hautbois" and "Traversière". He most assuredly knew the difference between "corno" and "tromba".

(The parts) should therefore sound one octove higher than they would on a modern horn. I suppose this is a logical counterpart to Karl Haas's recording of the second concerto, in which the trumpet part is played an octave lower. But what is worse than a trumpet down an octave? Why, two trumpets up an octave ! And here they are, resting on the slender support of Bach's own reworking of one movement as the Sinfonia to the Church Cantata No. 52 (Falsche Welt). This re-working happened nearly a decade after the composition of the Brandenburgs, however, and it was done for a different set of circumstances in a different city. What was good for Cöthen and Carlsbad was not necessarily good for Leipzig!

A tantivy is loud ond exciting, not soft and well-nigh inaudible. Agreed, if we are out hunting with the Margrave. But not in the castle hall where the concerts took place: Bach's reference to the tantivy was obviously intended for the man playing that particular part, not for the audience. Nevertheless, the audience could hear it if they wanted to, for the string parts would not be doubled as in a modern symphony orchestra, and the sound of the horn call would easily penetrate the small ensemble of oboes and strings.

G. S. Terry pointed out many years ago (that) two kinds of hunting-horn seem to have been used in Germany. Terry also pointed out that among the guest players in the Cöthen orchestra were two Waldhornisten (June 6th, 1722) "whose engagement indicates a performance of the first Brandenburg Concerto in F major". Now a Waldhorn is a cor de chasse, which in turn is a corno da caccia. It is the instrument you see in the portrait by Haussmann of Göttfried Reiche of Leipzig, and it shows that though Reiche was a trumpeter first and foremost he wasn't unwilling to be depicted as a horn-player.

Thurston Dart's performances of the second and fourth concertos are very fine, and he is supported by an expert group of soloists. Of course, there may be some collectors who feel it a disadvantage to have the Suites and the Brandenburgs mixed up instead of appearing on two separate sets of two discs, but on the other hand it means that people unfamiliar with one or the other may make the acquaintance of a work they have hitherto missed or avoided. The D.G.G. set still takes some beating, and in spite of occasional flaws it is far ahead of Vox, Nixa, and Decca. If Oiseau-Lyre would re-record No. 1 and then issue the six concertos on two discs, the competition would be keen indeed. D.S.

HANDEL. Water Music.

TELEMANN. Musique de Table (Third Production). Reinhold Barchet and Susanne Lautenbacher (violins), Friedrich Milde (oboe), South-West German Chamber Orchestra conducted by Orlando Zucca. Vox PL10650 (12 in., 41s. 9d.).

Water Music : Berlin P.O., Lehmann P.P.O., Boult This recording appears to offer Handel's Water Music and Telemann's Musique de Table (III) but in fact both works are far from being complete. Only a selection of Handel's score is given, whereas the versions by Lehmann and Boult present the entire work, though admittedly with somewhat different order of movements. The Telemann suite constitutes only a small part of the "Third Production" (Musique de Table, partagée en Trois Productions appeared on the title-page) and no less than four items are missing. These are: a quartet for violin, flute, 'cello and continuo, a concerto for two horns and string orchestra, a trio for two flutes and continuo, and an oboe sonata. Telemann's idea was to alternate chamber and orchestral music as far as possible, so that the hour's entertainment began with the first suite, then came quartet (chamber), concerto (orchestra), trio and sonata (chamber) and-to end with-the finale of the suite.

In writing this music for the apparently trivial business of providing a background to the meals of the Duke of Saxe-Eisenach, Telemann was doing no more than follow the good example set by his predecessors. There is so much cant talked about light music today that many people find it difficult to realize the amount of light music written during the eighteenty century. Telemann was certainly not ashamed of his Table-Music, nor were others ashamed to borrow whole movements from it and adapt them to their own purposes. The music was published in 1733, and the list of subscribers included the names of some of Europe's greatest musicians. solitary English subscriber, in fact, was G. F. Handel, and in the course of time Handel made use of 16 numbers from Telemann's musical triptych.

In view of the interest and elegance of the music, a recording would be welcome,

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even a partial one such as this. But Vex, unfortunately, have paid little attention to the basic needs of an eighteenth-century score, with the result that the performance is dull and uninspired. One not unremarkable reason for this incessant dullness is the fact that the entire suite is played at roughly the same dynamic level, and that level happens to be forte. There are, it is true, occasional "echo" passages here and there, but the insertion of these requires no great intellectual effort. What I am referring to is the overall dynamic of the performance, and the constancy of this can be judged pretty accurately by playing the first few bars of each movement and then moving the pick-up on to the next band. It is almost inconceivable that movements with such contrasted and intriguing titles as Bergerie, Allegresse, Pastillons, Flaterie, and so on should suggest a policy of no variation in the dynamic level. Admittedly Telemann has marked no dynamics, for the simple reason that he thought his executants musical enough to provide what was necessary.

Another thing he expected from his musicians was a fairly imaginative appreciation of the scoring, which is for 2 oboes, strings and continuo. The mere fact of having two oboes would immediately suggest the participation of another double-reed instrument to play along with the 'cellos—the bassoon; and in many instances when the oboes are playing alone with the continuo, the fruity support of the bassoon would be a sine qua non of the ensemble.

Stylistically the playing is often poor, though I suspect this is not entirely the fault of the orchestra, some of whose musicians are endowed with a pleasant tone and an adequate technique. The fault rests, I fear, with the conductor, Orlando Zucca.

Many of the same criticisms are true of the Handel, thus if you want the Water Music, my advice is to buy Boult or Lehmann; if you want Telemann's Musique de Table, I'm afraid you will have to wait.

HAYDN. String Quartets, Op. 76:
No. 3 in C major, "Emperor"; No. 4
in B flat major, "Sunrise". Budapest
String Quartet (Joseph Roisman and
Jac Corodetsky, violins; Boris Kroyt,
viola; Mischa Schneider, 'cello'.
Philips ABR4066 (10 in., 30s. 11d.).

A recording by the Budapest Quartet of Haydn's "Sunrise" quartet was issued over here by Columbia in 1953 but deleted three years later. With a different second violinist they have now recorded it again, with the more famous " Emperor" on the other side. The "Sunrise" is, I think, the better work, and it receives a more polished performance. The first movement is full of nineteenth-century romantic undertones, the slow movement brooding and melancholy, the minuet full of bucolic good humour. So far the players have admirably conveyed the spirit of the music. Perhaps they miss a shade or two of the golden happiness of the finale, but the end of this movement, with the tempo getting faster

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and faster, is most dexterously managed, The "Emperor" is not quite so successful. The first movement has some untidy moments, while the minuet lacks buoyancy; in this latter movement the upbeats should surely be lighter and more staccato, and the tempo a little faster. As played the music sounds stodgy. There is also a tendency to ignore staccato markings in the finale, especially at upbeats, and in more than one movement appoggiaturas are incorrectly interpreted. But there is fine playing on this side too, and the famous variations on the "Emperor's Hymn" sound radiantly beautiful. All through these two quartets, Haydn shows a remarkable obsession with his initial idea in each movement. As a famous Haydn scholar said to me recently, he often seems to do everything he possibly can to avoid writing a second subject, and in these two quartets, second subjects, if any, almost always turn out to be the opening tune not very heavily disguised. And yet he gets more variety out of his one tune than most composers can find in three or four. The recording quality is outstandingly good, and I found this disc, despite some shortcomings, most enjoyable listen-R.F.

JANACEK. String Quartets, Nos. 1 and 2. Smetana Quartet. Supraphon LPV298 (12 in., 41s. 9d.).

This is a very important and valuable record. I own that I say this chiefly because of the Second String Quartet, which I have known for several years, and am deeply fond of. I have not had time to come to proper terms with the First, which is perhaps a less immediately lovable work.

This Quartet No. 1 is "inspired by Tolstoy's 'Kreutzer Sonata'"—a novel which in its turn is inspired by Beethoven's Kreutzer Sonata. It is a tale about, almost a tract on, marital fidelity; and takes the form of a narration by a traveller in a railway carriage who passes the time telling his fellow-passengers about his marital life, ending with the murder of his wife, whom he suspected of unfaithfulness. Tolstoy he suspected of unfaithfulness. "uses the passionate musical ideas of Beethoven's sonata as a sort of key to the marital tragedy". On his copy of the book, Janacek noted: "Whom music affects like a perfume will in himself generate related pure and vital moods— longing, love, etc.". Longing and love were both prominent in his own mind at the time he wrote this Quartet (1923). Like so many of the compositions of the last ten years of his life, it finds its emotional origins in his deep, wellnigh ecstatic attachment for Kamila Stösslova: "You were the gipsy, Zefka" (in the Diary of One who Vanished) " My Katya grows in her, Kamila: this will be the most gentle and tender of my works". Tolstoy's novel moved him, not so much to a musical reflection, as to a musical comment and affirmation; in his first three movements Janacek seems to explore the roots of erotic attachment, to portray the joys of resultant companionship, but also to lay bare at times the ugly emotions-notably jealousy-which can destroy understanding. But Janacek's work, unlike Tolstoy's, ends

not in murder, but in a glorification of love. All very well, you say, but what of the music? First impressions are that it is sparce, relatively unlyrical for Janacek, concerned to say its say as directly as possible. It was composed for the famous Bohemian Quartet, and the string writing is filled with strange and imaginative sounds such as we find in no other works. It is intensely communicative, packed with fascination and interest. The opening, a constant confrontation of an impassioned adagio motif with a harmless leggiero one, is most impressive. In the second movement there are eerie passages where a melody is played sul ponticello and tremolando by one instrument against a long trill from another. The opening of the third movement presents an harmonious canon between first violin and 'cello, constantly clouded and embittered by agitated figures from the other instruments.

At the age of 73 Janacek declared to Mme Stösslova (who was nearly forty years younger than he was): "Wherever there is warmth of pure sentiment, sincerity, truth and ardent love in my compositions, you are the source of it". In the last year of his life he exclaimed: "Youth is eternal! Life is young! It is spring! I am not afraid to love. To open the eyes! Life is beautiful!". This is the mood found in his wonderful Second String Quartet, originally entitled Love Letters (and with a viola d'amore instead of viola), but then called simply Intimate Letters because the composer was reluctant " to deliver up his feelings to the indiscretion of stupid people". It is a marvellous singing of his happiness, a great opening of the heart. The first movement describes the first meetingalmost monothematic in its depiction of successive moods of agitation, tenderness, and the full flowering of love. The second movement is an idyll "concerning the summer at Luhacovice Spa", the third is gay-" but it melts into a vision which resembles your image", while the Finale shows "fears for you" that are resolved in

In this last movement Janacek's string writing reaches its limits of unconventionality. There are furious trills fff sfz sul ponticello, faint drifting harmonics, and an elliptical final page in which the three lower instruments eventually settle on chords of D flat, while the first violin pursues a jerky erratic course in a flutter of mordents. The chief constructive principle, in all four movements, is the repetition of a theme in different tempos and with different harmonic and instrumental colourings—as if the composer were seized by a thought, and then pursued it.

The Smetana Quartet know and love these works. Their performances are deeply eloquent; again and again the instruments seem to be "speaking", (and one feels that there must be words behind some of the short utterances of Quartet No. 1; in fact, there almost certainly were. It was part of Janacek's genius to transmute these "speech lines" into music which is communicative, purely as music). The recording is comfortable and clear, though I feel that it has

perhaps not quite done justice to the dynamic range and great tonal beauty of the Czech quartet. This is a record which should reward its buyers highly. Miniature scores of both Quartets are available from Boosey & Hawkes, at 12s. 6d. each. A.P.

LA BARRE. Flute Suite No. 9 in G major. Gustav Scheck (flute), Fritz Neumeyer (harpsichord), Hannelore Müller (bass gamba). D.G.G. Archive EPA37061 (7 in., 16s. 8\dd.).

A few years younger than Marin Marais and Couperin-le-Grand, Michel de la Barre had created quite a respectable reputation for himself as a composer of opera-ballets and chamber music in early eighteenthcentury Paris. This disc introduces him as a composer of a charming Suite in G for flute and continuo, played by Scheck and two expert accompanists. Scheck is probably using an early flute, for the timbre is different from that on his Mozart disc reviewed on p. 145. He displays considerable sympathy towards this ornate, even fussy French music of the high baroque, but he breathes into it an air of courtly cheer and gracious, relaxed living. The harpsichord is well balanced with the flute, and the bass gamba is ideally discreet: it would obviously be a mistake to overload the bass in a flute suite or sonata. But the record is excellent, and the music-especially the final chaconneof good quality.

MILHAUD. Quatre Visages (1946).

Michael Mann (viola), Dika Newlin (piano). D.G.G. EPL30295 (7 in., 16s. 8\ddot d.).

The four faces are those of la Californienne, la Wisconsinienne, la Bruxelloise, and la Parisienne; four glamorous sketches written in America for Germain Prévost, violist of the Pro Arte Quartet—"because", Milhaud says, "he loves friends, youthful faces, and music". The faces are grave and gay, like those of humanity (save in the Tube at rush-hour; those are grave only).

In Milhaud's view, though, faces should betoken gravity in California and Brussels, gaiety in Wisconsin and Paris. For a listener of catholic tastes torn desperately between the four girls, perhaps the easiest way out is to love all of them. Michael Mann and Dika Newlin play seductively enough to make this seem the obvious solution; and D.G.G.'s recording—in case any man could be stone-hearted enough to think that it matters—is everywhere very good indeed.

MOZART. String Quartets: No. 11 in E flat major, K.171; No. 12 in B flat major, K.172; No. 13 in D minor, K.173. Barchet Quartet. Vox PL10630 (12 in., 41s. 9d.).

In his middle 'teens Mozart produced two sets of string quartets, six in each set. They are very little known. The Barchet Quartet have already recorded the earlier set on two discs, and on this one they offer three from the later set, which was inspired by Haydn's recently published "Sun" quartets. These "Sun" quartets were more meaty and more lushly scored than

any previous works in this genre; they were also more contrapuntal, and three of the six ended in fugues. In the early 1770's fugues were pretty generally discredited as old-fashioned and altogether too "learned" for current taste. But the young Mozart must have been greatly encouraged by Haydn's flaunting of popular taste, for he must have quickly realised the emotional possibilities of a texture broadened by counterpoint, a mixture of the old polyphony and the new galanterie. He did not as yet have the technique to mix them himself with any great success, but his attempts are often fascinating. These three quartets are also interesting for the way they foreshadow later works. It is extraordinary how particular keys suggested similar ideas to Mozart throughout his life. Thus the first quartet on this record, which is in E flat, starts with a tune in octaves which stresses the unexpected notes of A natural and B natural in very much the same way as the first tune (also in octaves) in the famous mature E flat quartet. The first movement of the D minor is remarkably similar in mood to the first movement of the later D minor, and this is perhaps the finest music on the record. The B flat has a slow movement in E flat, the same key and much the same tune and accompaniment as "Porgi amor" in Figaro. It must be confessed that there are some poor movements in these three quartets, none worse than the slow movement of the D minor, a rondo which repeats far too often a tune of surprising banality. There is very little to be said for the first two movements of the E flat, or the first of the B flat. You have to wait for the beauties, and if you have sufficient enthusiasm for Mozart and are prepared to make allowances for a youth learning his job, they are worth waiting for; the marvellous C minor slow movement to K.171, with its curious semi-fugal texture, the attractive schoolboy counterpoint in the minuet to K.172 and the misterioso G minor trio, the brooding though perhaps rather wooden chromatic fugue that ends K.173these are movements to play again and again. With a better slow movement and a better trio to the minuet, the D minor would be a masterpiece. The Barchet Quartet play all three works with great skill and understanding, and they are well recorded.

MOZART. Sonatas for Organ and Orchestra. No. 14 in C major, K.278: No. 10 in F major, K.244: No. 2 in B flat major, K.68: No. 1 in E flat major, K.67: No. 6 in B flat major, K.212: No. 15 in C major, K.328. E. Power Biggs (organ), Camerata Academica, Salzburg, conducted by Bernhard Paumgartner. Fantasia in F minor, K.594. Adagio (Prelude on the Ave Verum), K.580a. Prelude and Fugue in C minor, K.546. Adagio, K.356. E. Power Biggs (organ). Philips ABL3191 (12 in., 41s. 9d.)

"In May I was complaining that the eleven Mozart "organ" sonatas recorded on Philips ABL3190 included some dull ones and left out two of the best. I must now eat

my words, for it turns out that this record was never intended to stand by itself; in fact it was the first of two discs with all the "organ" sonatas on three sides (whereas the Parlophone set takes four sides for the same amount of music). Why the two discs were not issued together I do not know. The new one not unnaturally has the same defects as its predecessor: excessive reverberation and rather stodgy orchestral playing being the chief ones. The first sonata is the only one to include oboes, trumpets and drums, but sad to say these instruments are barely audible. The small string band is too near the microphone and the result is a certain stridency. The last sonata on the disc is surely too slow. On the few occasions when Mozart allows the organist to satisfy his ego the sounds Power Biggs produces are pleasing. I find myself liking some of these unassuming little pieces more and more.

The four pieces on the other side are all organ solos, though not all intended as such by Mozart. The F minor Fantasia is one of two in this key written for a mechanical organ (and also published in piano duet It is noble music, and sounds magnificent in this performance. It is right and proper that it should nowadays be played on what, for want of a better word, one must call unmechanical organs, and I wish that Power Biggs had completed the side with the other F minor Fantasia, and the little Andante, K.616. Instead he offers three arrangements, presumably made by himself. The Ave verum prelude was written by Mozart for cor anglais and strings. The so-called "Prelude and Fugue" is an arrangement of the Adagio and Fugue for string orchestra (the fugue itself having been originally written for two pianos). Played on this particular organ the work is not successful. The reverberation makes a dreadful jumble of the part-writing in the fugue, and the ingenvities go for nothing at all, for they cannot be heard. remaining adagio is the one originally written for glass harmonica.

The two adagios sound as though they were recorded at a higher level than the two big works, with the result that they fail to provide the quiet contrast the ear would welcome after the prolonged fortissimo playing in their predecessors. In the gap between the C minor "prelude" and its fugue, church bells are clearly audible.

SCHUBERT. Quartet No. 15 in G major, Op. 161. Hungarian String Quartet (Zoltan Szekely, Alexandre Moskowky, Denes Koromzay, Vilmos Palotai). Columbia 33CX1566 (12 in., 41s. 8½d.).

Budapest Quartet (4/58) ABL3158
As so often, the Hungarian Quartet shows a shade more expertise over technical difficulties, and the Budapest a shade more feeling in lyrical passages. But even so guarded a generalisation as that needs qualification. Are the Hungarians perhaps to be preferred for their stricter tempo in the slow movement? Conversely do they not take the scherzo so fast that they are in danger of tripping? There is so little in it. Certainly the new version has a slightly drier

acoustic, which you may or may not prefer; gone are the days when the Hungarians always seemed to play in over-resonant halls, and I think they keep a little more in tune than their rivals. Their precision is miraculous, notably in the tremendously fast repeated triplets of the first movement; the 'cellist in particular is astonishingly deft, This is a splendid performance; perhaps it just has the edge on the other, though for my taste it is not quite so pleasingly recorded. But in truth it does not much matter which version you hear; so long as you hear one of them, and so enjoy the privilege of getting to know a really stupendous piece of music.

R.F.

SCHUBERT. Piano Quintet in A major, "The Trout", D.667. Clifford Curzon (piano), and members of the Vienna Octet (Willi Boskovsky, violin; Günther Breitenbach, viola; Nikolaus Hübner, 'cello; Johann Krump, double-bass). Decca LXT5433 (12 in., 39s. 11 d.).

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Vienna Octet (2/52) LXT2533
Wuehrer, Barchet Quartet (2/57) PL8970
(2/57) SBR0220
Badura-Skoda, Kamper, Weis, Kwarda, Herman (5/57) WLP5025

The old Decca version of the *Trout* made by members of the Vienna Octet suffered—or perhaps I should say seems now to suffer—from a lack of clarity in the recording. The new one most certainly does not; throughout there is a first-class quality of sound for strings and piano alike, with a first-class balance between the two into the bargain. Within themselves, the strings might occasionally have allowed a readier prominence of the 'cello when the music calls for it; but the viola, usually most reluctant of soloists, is very adequately forward in his corresponding moments.

The extremely agreeable quality of sound is by no means the only virtue of the disc. The partnership of the Viennese strings and the English pianist is a very happy one, allowing every point to Schubert's music in detail, and also giving an alert reading of the quintet as a whole. Once, indeed, the alertness might be thought to be overdone: the scherzo is taken so quickly (and cleanly) that it becomes clearly impossible to maintain the same tempo for the trio without sounding obviously silly, and a very considerable slowing-up needs to be made. Individually, scherzo and trio are undeniably effective; but the movement, considered as a whole, may be thought to suffer. One other minor happiness has, too, a backfire. At the end of the variation movement the original tune returns, this time with the "running water" accompaniment figure familiar from the song version. To this Curzon gives, agreeably, something of the 2/4 equivalent of a Viennese lift by slightly anticipating the second and third quavers of each bar; but when the accompaniment is transferred to the strings his Viennese colleagues fail to acknowledge the compliment.

The abundant virtues of this disc, however, are much more important; and they make it an unquestionably outstanding version of the *Trout*. The Nixa record is

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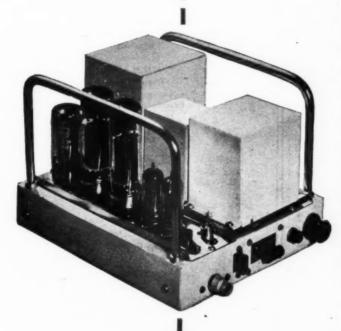
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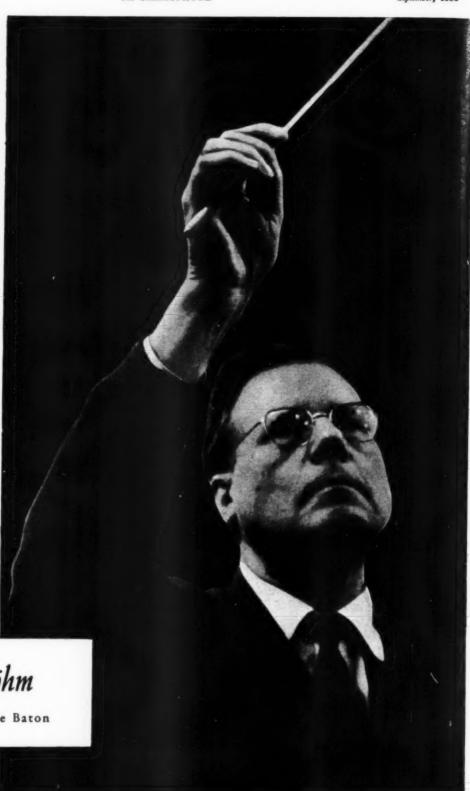
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quite a good runner-up; the Vox might reasonably be considered by anyone strongly impressed by the desirability of the Schubert Notturno in E flat for Piano Trio as a fill-up; and the 10-inch Philips might reasonably be considered by anyone quite imperatively seeking economy. But none of these three seems to me to be the equal of the new Decca.

M.M.

SHOSTAKOVITCH. 'Cello Sonata in D minor, Op. 40. Daniyil Shafran ('cello), Nina Musinian (piano). Supraphon LPM304 (10 in., 30s. 11d.). Brabec, Holetschek (1/54) LW5068

Brabee, Holetschek (1/54) LW5068
A.P. was fairly unenthusiastic about Shostakovich's 'Cello Sonata when he reviewed the previous recording. I like it a good deal more; there are two fast movements which do seem pretty uninspired, but the slow first and third movements contain much beautiful and expressive music, and the whole sonata is written gratifyingly for

the performers.

The Decca MP disc still sounds excellent. Supraphon's 'cellist Daniel Shafran is a fine player and evidently a fine musician too, but so is Emanuel Brabec who plays the work for Decca. The Supraphon disc falls down because the piano tone is slightly backward and thin in quality and because it is a'more expensive investment than the Decca version. The first movement of the Sonata goes at a better pace in the new performance, but I would choose the Decca all the same.

W.S.M.

SMETANA. Piano Trio in G minor. SUK. Elegy. Suk Trio (Josef Hala, piano; Josef Suk, violin; Josef Chuchro, 'cello). Supraphon LPV302

(12 in., 41s. 9d.).

Like the rest of Smetana's chamber music, the Piano Trio (his earliest work in this field) is autobiographical in conception. Its febrile, elegiac mood commemorates his eldest daughter, " whose rare musical talent gave us such delight, too early snatched from us by death at the age of 4½ years". The passionate chromatic falling figure with which the work opens runs throughout the first and second movements (in the latter closely resembling the most characteristic phrase of Moussorgsky's Song of the Flea) and is again referred to in the finale; the abrupt transitions of mood suggest something of the distraction of the bereaved father. Despite the powerful creative urge behind the work, which caused him to attempt to sublimate his feelings in this way, the Trio was at first a failure-a further blow for this unluckiest of composers-and it was only Liszt's praise, a year later, which restored his confidence.

We have had to wait until now for a recording to be issued in this country, and at least we can be certain that this team knows the correct tradition, since the leader (about whose identity A.P. was speculating in the July issue) is the grandson of the Josef Suk, the foremost Czech chamber-music player of his day and Dvořák's favourite pupil and son-in-law. The recording (which is rather gritty) gives the piano a rather hard tone and occasionally makes the strings sound a bit rough, but it is clear

that this ensemble is an assured one, giving a performance which in most respects is highly commendable. My one reservation concerns the violinist, who, though a strong player, has a fast vibrato and a liking for portamentos: this gives the music a certain sentimentality that seems to me stylistically out of keeping and that is certainly not echoed by his colleagues.

The fill-up is a programmatic piece representative of Vysehrad Castle in the sunset. It was originally scored for violin, 'cello, string quartet, harmonium and harp (!) and was composed as accompaniment to what the sleeve-note, in its quaint English, describes as a "live picture". Without this tableau vivant (to translate the term back again), the music is not very memorable.

INSTRUMENTAL

BACH. Partita No. 2 in C minor, BWV826. Capriccio on the departure of his beloved brother, BWV 992. Fantasia in C minor, BWV906. FISCHER. Passacaglia in D minor. Wanda Landowska (harpsichord).

R.C.A. RB16068 (12 in., 39s. 111d.). This is Landowska at her superb best, playing with unexampled authority, imagination, and sensitivity, with wonderfully varied registration, and given very good recording. The C minor Partita is, Madame Landowska says in her excellent sleeve-note, "Bach's most eloquent homage to French music", and also "to the tradition and style of French interpretation". She quotes Couperin's remark in Art de toucher le Clavecin, "We write differently from what we play", and those who play this Partita on the piano will not therefore be surprised to find, for example, the second semiquaver of the phrase at the start of the Allemande dotted (as, of course, when it appears thereafter) and to note the more definite character thus taken on by the

The melody of the Sarabande is played an octave lower than written (in the piano score) to correspond with its repetition, in the bass, and inverted, in the second half of the piece: an effect impossible on the piano. This dignified movement is followed by a high-spirited Rondeau and Caprice. The Suite begins with a Sinfonia on the pattern of the French Overture, but proceeds to an expressive Andante and thence to an Allegro in the form of a two-voiced Fugue. I see that R.F., reviewing the Capriccio on the Departure of his Beloved Brother in January, 1957, found it "not one of Bach's more successful efforts " and the opening Arioso " decidedly dull " (this was a performance on the clavichord), but I think he would change his opinion if he heard the present performance, which is full of tendernessthe lament of Johann-Jakob's relations and friends, a melody on a familiar type of descending chromatic bass, is particularly moving-and intimate feeling, and of gaiety in the Fugus imitating the horn fanfare in the Aria di Pastiglione. The little work, composed by Bach in his nineteenth yearunder the influence of Kuhnau's descriptive

Sonatas—makes most enjoyable listening. J. K. F. Fischer's splendid Passacaglia in D minor, played with great cumulative power, begins in the low register of the harpsichord and at last "blazes out" in a theme noticeably akin to that of Bach's Chaconne, in the same key, for unaccompanied violin—one more instance of Bach's indebtedness to Fischer. It is strange, by the way, that Scholes omitted this important composer (born about twenty years before Bach) from his Oxford Companion.

The last piece on the disc, Bach's Fantasia in G minor, reveals its stormy character on the two manuals of the harpsichord in a way the one keyboard of the piano never could achieve, and makes here its full and magnificent effect, its last note showing the sustaining power of Madame Landowska's Pleyel harpsichord—it lasts six seconds! The sleeve has a delightful photograph of the great artist on it, in a genial mood, which would have been more appealing left uncoloured.

A.R.

BACH. (a) Toccata and Fugue in E major, BWV566. (b) Toccata, Adagio and Fugue in C major, BWV564. (b) Fantasia in G minor, BWV572; Prelude and Fugue in F minor, BWV534. Helmut Walcha (organ). Recorded on (a) the Schnitger organ at Cappel and (b) the small organ of St. James's, Lübeck. D.G.G. Archive APM14510 (12 in., 41s. 9d.).

With his accustomed poise, artistry, and crystal-clear registration Helmut Walcha has recorded four more of Bach's extended organ works, including one of the longest of all—the Toccata, Adagio and Fugue in C. This is the one work of the four in which I feel that Walcha is slightly below his own incredibly high standard of playing. It is a difficult work, and a taxing one, even when played on a relatively small instrument like the organ in St. James's, Lubeck. The Adagio is sensitively registered and its baroque cantabile very effective: the sound is keen without being unpleasant to listen to at a stretch.

The G major Fantasia and the E major Toccata and Fugue belong to Bach's Arstadt period (1705-7 as far as these two works are concerned) and they must have sounded brilliant on Wender's new organ in the Church of St. Boniface. Brilliant they sound now on the organs at Cappel and Lübeck, though some listeners may be alarmed at hearing the E major work in the key of F, due to the high pitch of the organ. Both performances are first-rate, the Fantasia especially being notable for the way in which Walcha has seized Bach's architectural design and pointed up its contrasts by excellent choice of tempi and registration.

The F minor Prelude and Fugue is a much later work, and is more concise in some ways, though its salient characteristics conjure up a vision of intransigence and solemnity. The fugue subject, with its grand gesture, emerges at just the right speed and builds up to a fine and sonorous climax. Those who enjoy Walcha's Bach should not miss this record. D.S.

S

BEETHOVEN. Piano Sonatas. No. 4 in E flat major, Op. 7: No. 5 in C minor, Op. 10, No. 1: No. 6 in F major, Op. 10, No. 2. Walter Columbia Gieseking (piano). Co. 33CX1564 (12 in., 41s. 8½d.).

Gieseking did not bring to these early Beethoven sonatas quite the freshness and immediacy with which Kempff plays them, making them sound like new discoveries; but nevertheless these are sound, musicianly performances, as one might expect. The occasional small fluffs which might possibly have been corrected if Gieseking had lived are not worrying—after all we would think nothing of them if we heard them in a recital. What is perhaps a little more disconcerting is Gieseking's occasional tendency to hurry the rhythm, and an occasional overloud fortissimo that seems out of scale with the level of dynamics to which he mostly restricts himself. But the recording is excellently realistic, and the side containing the first two sonatas of Op. 10 is really a very generous helping.

CHOPIN. Variations on a German Air. Nocturne in C sharp minor. Tarantella. Rondo in E flat major, Op. 16. Prelude in A flat major. Prelude in C sharp minor. Bar-Variations Brillantes, carolle. Op. 12. Bolero. George Bánhalmi (piano). Vox PL10370 (12 in., 41s. 9d.).

George Bánhalmi is everywhere efficient, and sometimes poetic. The music, actually, only seldom gives great scope for poetry, but nearly everywhere great scope for efficiency, in a degree even that may readily push that virtue to its practical limits. For much of the keyboard writing is fiercely decorative, in the manner of florid variations, and little of it intimate or restrained. Somewhat similarly the recorded quality of piano tone is here bright and clear, but seldom warm; it matches the playing, and indeed the

music, very well.

It will be guessed that ecstatic enjoyment of this record as a whole is possible but unlikely. The man who is really due here for such enjoyment is the librarian, the ardent filler-in of gaps; for the entire disc, save only the Barcarolle, is chosen from the comparative byways of Chopin. Many of the pieces, indeed, are now not otherwise available on disc at all.

Thus the two missing early sets of variations, florid and mostly rather vapid ones, are restored to the catalogues: those on The Swiss Boy (the "German Air" and the slightly later (but not noticeably better) set, Op. 12, on Je vends des scapulaires, from Hérold's opera Ludovic. The Rondo in E flat requires equal dexterity from the pianist: the same virtue is called for, too, in the two national dances-the Tarantella, at times managing something of an Italian accent, the Bolero, at times something of a Spanish. The Nocturne in C sharp minor is not the expected one, but the Lento con gran' espressione of 1830 which is included in some only of the complete sets of Nocturnes published; similarly the Preludes are not those from the Op. 28 set, but the tiny A flat major (No. 26) of 1834 written "for Pierre

Wolff", and the C sharp minor (No. 25) of 1841—this last, with the Barcarolle, providing substantial relief from the pirouettings which dominate much of the other music.

This is none the less a welcome disc. for it enlarges the Chopin recorded repertory considerably. It could not, though, be rated an infallible recommendation for the seeker after enchantment.

LISZT. Rigoletto Concert Paraphrase (Verdi). Liebeslied Transcription (Schumann). Hulanka ("Drinking Song" from Chants Polonais, Op. 74. No. 4—Chopin). Richard Farrell (piano). Pye CEC32011 (7 in... (piano). 15s. 31d.).

Liszt's Rigoletto Paraphrase concerns itself exclusively with the famous quartet. After a short "prelude", the familiar tunes are put through their tricks like circus horses, though a more lyrical simile might be more appropriate. Liszt turns them into a nocturne in which his own spirit seems to have driven Verdi's right out of sight. The music must be very difficult to play, and Richard Farrell manages it with notable success and characteristic restraint. He clearly noticed that it is marked piano until quite near the end, and he had the skill to keep great handfuls of notes soft, relaxed and lyrical. His runs are both deft and poetic, a rare combination. The two song arrangements on the other side keep somewhat closer to their originals. Schumann is the one more usually known as "Widmung", and the arrangement is a thing of real beauty. The little Chopin song is much less successful; it is not a very good song in the first place, and Liszt does not seem to have been much interested in it. But the Schumann, both for its musical value and for the very fine performance it receives, is worth the money on its own. The recording is good. recording is good.

MOZART. Sonatas for Piano Duet. B flat major, K.358; D major, K.381. Sonata for Two Pianos in D major, K.448. Monique Haas and Heinz Schroter (pianos). D.G.G. DGM18455 (12 in., 41s. 9d.).

A thoroughly attractive coupling of two of the duet-sonatas with the two-piano sonata, clearly recorded and elegantly played, though not, in the last resort, as delightfully pleasure-giving as the Badura-Skoda/Demus discs (Nixa): three of them containing the whole of Mozart's keyboard music for two players, plus a John Christian Bach Sonata.

MOZART. Sonata No. 14 in C minor K.475. Fantasia in C minor, K.457. Supra-Otakar Vondravic (piano). phon LPM372 (10 in., 30s. 11d.).

(3/55) 33CX1220 (8/56) LXT5167 (11/56) DGM18251 A convenient way to buy these two great pieces which, as so often, are coupled together (the Fantasia is an afterthought, intended as a prelude). The other three available versions involve buying a 12-inch

But there praise stops. Mr. Vondravic is

a generally neat and accomplished pianist with an unexceptionable style in Mozart; once or twice his articulation fails him, and in the opening section of the Fantasia his accents are rather ugly. To hear these pieces come to life, listen to Backhaus, for whom every phrase and every section means something; Gieseking, too, finds intense and exquisite beauty (though, I think, less poetry) in the two pieces. The Seemann version is expensive and rather prosaic.

SCHUMANN. Abegg Variations, Op. 1. Bunte-Blätter, Op. 99, Nos. 1-8. Clara Haskil (piano). Philips ABE

10037 (7 in., 15s. 31d.).

Abegg Variations: (12/57) EPL30106 The later the opus number, the less likely one is to be familiar with Schumann's piano music, and I do not recall ever hearing Bunte-Blätter before. ("Variegated Leaves", says the dictionary.) Whether they would wear well I do not know, but as played by Miss Haskil they are charm itself. Her recording was previously available as a fill-up to a Schubert sonata, a disc recently withdrawn; her performance of these little pieces is well worth preserving. On the back is to be found Schumann's first published piano work, the "Abegg" variations, and this recording is new to this country. Helmut Roloff's version takes two sides and is less attractively played. Miss Haskil gets every ounce of charm from the music, and I have never enjoyed the work so much as when listening to this disc. The recording is extremely good. R.F.

SMETANA. Czech Polkas and Dances. Furiant; Polka No. 4; Lancer; Stepping Dance; Hop Dance; Polka No. 1; Neighbours Dance; Polka No. 3; Little Onion; Little Hen; Grain Dance; Bear; Polka No. 2; Stamping Dance. Rudolf Firkusny (piano). Capitol P8372 (12 in.,

41s. 8½d.).
No sooner had the little Supraphon record reviewed below been heard, than there turned up this far fuller, and far more enjoyable, representation of Smetana's piano music. The composer wrote these Czech dances towards the end of his life: the four polkas were published in 1877, and the other pieces two years later. According to Richard Gorer (in his enthusiastically pro-Smetana essay in The Heritage of Music, Vol. III) Smetana's Czech Dances "were written to show Dvořák what he should have done when he composed his Slavonic Dances . . . It is quite as hard to compare Smetana's dances with Dvořák's as it would be to compare a Chopin waltz with a Strauss waltz. Both are admirable . . . Smetana's dances are as poetic as Chopin's, Dvořák's as extrovert as Strauss's, indeed rather more so. Dvořák's are the more immediately attractive, Smetana's bear repetition better".

Smetana-exceptionally for him-based some of them on actual folk-songs. Two of the Dances are harmonically particularly interesting: the Stepping Dance, and the Polka No. 3, for in both of them the composer adopts the sort of bold procedure in PORTABILITY

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harmonising a folk or quasi-folk melody which Bartók was later to advocate. These are not just simple little dances, but quite elaborately constructed compositions: sometimes with contrasting central section (e.g. the Furiant which opens the disc), sometimes—more often—in the form of variations, either with the melody preserved intact and the pianistic handling varied, or else with all manner of delightful surprises. The four polkas are as far from straightforward polkas to be danced (like that of The Bartered Bride) as Chopin's waltzes are from dance-waltzes.

Rudolf Firkusny plays the pieces with evident enjoyment, a clean well-formed tone, and pleasantly incisive rhythms. The recording is forward and clear.

A.P.

SMETANA. The Lancer, Little Onion. Vera Repkova (piano). Supraphon SUEC814 (7 in., 13s. 2 d.).

Two piano pieces of no great consequence, but attractive, pleasant to listen to, and welcome as giving some representation of Smetana's piano music. Alert performances, undistinguished recording. A.P.

LAURINDO ALMEIDA. Malagueña; Zambra Granadina; Tango in D; Cadiz (Albéniz, arr. Almeida). Sevillana; Rafaga; Fandanguillo; Sacro-Monte, Op. 55, No. 5 (Turina). Laurindo Almeida (guitar). Capitol P8367 (12 in., 41s. 8½d.).

Vistas d'España, Capitol entitle the record; and indeed the music does benefit enormously in total effect from being uniformly Spanish in style. It is, too, rather well arranged, the four Albéniz and the four Turina pieces—though taken from random sources—forming, with the help of some transposition, something in the nature of two suites by the two composers.

In the case of both suites playing and recording are alike superlative. Many present-day guitar records are equally good in these respects; in fact if they have a collective defect, it seems, it is only one of monotony of excellence. And this is surely the most cheerful defect in the whole of the modern repertory.

M.M.

GYÖRGY CZIFFRA. Paraphrases,
Transcriptions and Improvisations. Flight of the Bumble Bee
(Rimsky-Korsakov). Hungarian Dance
No. 5 (Brahms)*. Valse Triste
(von Vecsey)*. Sabre Dance
(Khatchaturian). Rumanian Fantasy
(Cziffra). Improvisation on Themes
from William Tell (Rossini). TritschTratsch Polka, Op. 214 (Johann
Strauss, 2nd)*. The Blue Danube,
Op. 314 (Johann Strauss 2nd)*.
György Cxiffra (piano). H.M.V.
ALP1604 (12 in., 41s. 8½d.).
*Authorised or recorded by MHV
Budapest.

In combining piano virtuosity with the writing of transcriptions Cziffra has before him the distinguished example of his compatriot Liszt; but while Liszt was equally brilliant as both pianist and musician, the

inescapable conclusion from this disc is that this combination of talents has not been inherited by his latter-day disciple. playing, this is often sensational-some of it is barely credible, especially the phenomenal octave-work in the Bumble-bee and the Brahms, the fast, wide leaps in Sabre Donce and the fantastic pianistics in Blue Danube: small wonder that such performances first won Cziffra attention in Budapest. This is indeed super-showmanship: a Television Music-Hall producer would roll over, all four paws in the air, at his Tritsch-Tratsch Polka (which he begins with a quotation from Debussy's Feux d'artifice); but the more discriminating listener cannot help but be aware of untidily inaccurate harmonies and of a great deal of generally slapdash detail (particularly in his Rumanian Fantasy and Blue Danube). Blue Danube is in fact a considerable disappointment: not only can the standard of invention and ingenuity not stand comparison with the Strauss paraphrases of Schulz-Evler, Rosenthal (remember his Carnaval de Vienne?) or Pennario, but Cziffra has totally sacrificed Viennese grace for vulgar display. There are some striking exotic effects in the Rumanian Fantosy, and the galop of William Tell is rather fun, but in general Cziffra's inventions and developments are musically empty. The recording varies somewhat: the Sabre Dance suffers from a very tinny treble, and the Vecsey Valse Triste (a new one on me) has some background noise: otherwise the rest are acceptable enough. What, incidentally, is the difference between a "paraphrase" and the very free kind of transcription we hear in the Brahms? I suspect too that the extempore element in the William Tell improvisation" is much like that of S. S. Wesley's improvised fugues, which, you may remember, a visitor once found him práctising.

LEONARD PENNARIO. Fantaisie Impromptu, Op. 66 (Chopin). Rondo Capriccioso, Op. 14 (Mendelssohn). Golliwogg's Cake-Walk from "Children's Corner Suite": Maid with the Flaxen Hair (Debussy). Midnight on the cliffs (Pennario). Liebesfreud (Kreisler, arr. Rachmaninov). Etude in E major, Op. 10, No. 3 (Chopin). March from "The Love of Three Oranges" (Prokofiev). Spinning Song from "Songs Without Words" (Mendelssohn). Polka from "The Age of Gold" (Shostakovitch). Three Preludes (Gershwin). Leonard Pennario (piano). Capitol P8391 (12 in., 41s. 84d.).

"Keyboard Fantasies," it says on the cover, whimsically printed unevenly; and there is Mr. Pennario in white tie and tails playing a grand piano in, apparently, heaven with a lot of clouds beside him. His programme is to match; rather an enjoyable collection of short characteristic pieces. One of them is his own composition, which was used in the film Julie: a maelstrom of rushing arpeggios with a fat, lush tune in the tradition of Rachmaninov's B flat

prelude, and a telling passage imitating waves crashing on the cliffs below, bassy and sonorous-I would like to see the music and discover exactly what happens here. And there's a passage that seems to call for at least three hands. The engineers must have had fun getting this on to record, and very realistic they have made it. Mr. Pennario is an extremely able pianist, with a facile, orderly technique. His articulation isn't faultless in the two Mendelssohn pieces, or (oddly, because the piece isn't difficult) in Debussy's flaxen-haired girl. By the highest standards his Chopin playing is dull and superficial, but in the Russian and American pieces he gives a good deal of The recording studio sounds pleasure. somewhat poky, but the piano tone is good with excellent range and steadiness.

W.S.M.

CHORAL AND SONG

HANDEL. Messiah. Adele Addison
(soprano), Russell Oberlin (countertenor), David Lloyd (tenor), William
Warfield (baritone), Westminster
Choir (directed by John Finley
Williamson) with the New York
Philharmonic Orchestra conducted
by Leonard Bernstein. Philips
ABL3210-11 (two 12 in., 83s. 6d.).
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Boult (5/64) 3LXT2921-4 (5/64) 33CX1148-8 In his very interesting long study of Handel's Messiah (published by A. C. Black), Jens Peter Larsen demonstrates that the oratorio is "manifold in its splendours, yet completely balanced, a unity": not selected scenes from the life of Our Lord, but "a representation of the fulfilment of Redemption through the Redeemer". Part I is the prophecy and realisation of God's plan to send the Redeemer to earth; Part II is the accomplishment of redemption; and Part III "a Hymn of Thanksgiving for the final overthrow of Death". This is not a new observation of course; but Professor Larsen shows in greater detail than his predecessors how carefully knit is the construction of Messiah, with sub-groups within the parts, and related units consisting of interdependent choruses, airs and recitatives.

Leonard Bernstein, however, has rearranged and reduced Handel's scheme, dividing his performance into two parts, titled on the labels "Christmas Section" and "Easter Section". There is a very real loss: one might almost say that the very point of the oratorio, viewed as a whole, has been destroyed. The recording has its origin in three concert performances which Bernstein gave with the same performers as in this set. For a Philharmonic-Symphony concert, the work probably had to be reduced to two hours, but there seems little reason for presenting it in this way on disc. This is one of the reasons why I do not think the new Philips Messiah is to be I referred to the full-length versions already available. I discussed these, not briefly, in the May 1954 issue of The Gramophone, and need not do so again.

Bernstein's rearrangement consists chiefly of dividing Handel's Part II into two chunks distributed across his two parts. His edition runs thus: Nos. 1-20 (omitting Nos. 10 and 11, "For behold . . . The people that walked"); then no No. 21, "His yoke", which should close Part I, but a jump straight to No. 33, "Lift up your heads", and then a jump to the closing section of Part II, Nos. 40-42, "Why do the nations" to "Hallelujah". Bernstein's "Easter Section" opens by going back to the beginning of Handel's Part II, Nos. 22 to 31, but the last recitative, "He was cut off" leads not into "But thou didst not leave", but instead, not very convincingly, into "I know that my redeemer liveth". From there we go on consecutively to "The trumpet shall sound" (Nos. 45-51), and then jump to the final choruses, Nos. 56 and 57.

Irving Kolodin, writing about the live performances in The Saturday Review, refers to the "vaulting ambition" which led Bernstein to give Messiah for the first time at a Philharmonic-Symphony concert: whether Mr. Kolodin means his listeners to finish the quotation for themselves is not clear; but I do not think that Bernstein has o'erleaped himself. Rather, he has perhaps not been ambitious enough. In general I find his reading distinctly lacking in dramatic quality: as if his care were foremost to present an equable, full-toned and capably executed account of the score. There is about much of it a quality that could be described as "reverent", or otherwise more bluntly as "stodgy". A could be described as "reverent good deal of *Messiah* is very buoyant; but Bernstein seems to have been shy of springy rhythms. Tempi are often on the slow side (not the final "Amen" chorus, which is fast), and he does not make much of the picturesque and dramatic elements in the Nativity sequence. "And with his stripes" is given an exceptionally smooth, thoughtful and well-balanced performance.

The soloists have each a distinct style. Mr. Kolodin wonders whether to admire more "soprano Addison" or "youthful redheaded Oberlin": I find no such difficulty, for Miss Addison, though she sings fluently, is tame and pallid in her handling of the music. Catalani was praised for her "chaste" singing in Messiah; but it must have been a more interesting sort of chastity than this. The American soprano is not helped by the slow tempo adopted for "I know that my Redeemer liveth". Russell Oberlin, on the other hand, has by far the most convincing counter-tenor voice that I have heard. It is forward and solid, not at all tentative, not breathy; it is even through its unusual range, and he phrases musically, in long breaths. I look forward to hearing more of him. Warfield's baritone is splendidly rich in tone, but his delivery of intensely dramatic music is somewhat undramatic in style. All three of these soloists, to some extent, seem not to have thought sufficiently about what the words they are uttering actually mean. Not so David Lloyd, who goes to another extreme, and declaims and phrases with such sentiment and emotion that many may find it too much. There are some curious things here: a ritenuto closes each phrase of the opening recitative, and there is a long fermata on the first syllable of "pardon'd"—this part I like. "Every valley" has some sketchy divisions in it. Lloyd's tone—as those who heard him at Glyndebourne will remember—is somewhat constricted, but in its limited way rather attractive.

The chorus is able, without being as crisp or clear as the London Philharmonic in the Nixa and Decca recordings. Words are not particularly good, and quite inaudible in "Worthy is the Lamb". The recording starts by sounding over-resonant, but after some minutes the ear becomes attuned to this. It is not first-rate, however. I understand that Bernstein used two lots of strings -a small body for the solo passages, and full body for the choruses-grouped on either side of the stage, with winds and the harpsichord between them. The chorus, in the concert hall performance, was some 150 strong, and does not sound as if it had been reduced to a picked handful for the recording. There is no continuo in the Overture, but a while after that the harpsichord is occasionally audible. The organ suddenly comes forward to dominate the close of "All we like sheep". Recitatives are given with sustained string chords, plus harpsichord. The treatment of appogiaturas is inconsistent, and generally of the "repeated notes" kind, and there is no extra decoration of the vocal parts, and very, very little of the instrumental ones. The singers do not seem able to muster a shake between them. In sum, though there is quite a lot to enjoy here, I do not think this fifth recording of Messiah displaces earlier recommendations.

LOEWE. Hochzeitslied. Kleiner Haushalt.

SCHUBERT. An die Leier (Bruchmann).
Grenzen der Menschheit. Der
König in Thule (Goethe).

SCHUMANN. Die beiden Grenadiere (Heine). Kim Borg (bass), Michael Raucheisen (piano). D.G.G. DG17004

(10 in., 30s. 11d.). The wholly inadequate sleeve note gives no clue even to the contents of Loewe's two ballads, leaving their titles in German. These titles, Wedding Song and Small Household, are hardly enough to enable one to follow Kim Borg's rapid and humorous narration. The music is simple and folksong like, and something amusing is evidently going on! This Finnish singer's fine bass voice is splendidly suited to Schubert's Grenzen der Menschheit (Man's Limitations)—the pendant song to the composer's Prometheus—which descends to an E below the stave in the last vocal bar. In Prometheus God is denounced as a spiteful tyrant, in Grenzen der Menschheit this arrogance gives place to humility: man on his knees asks forgiveness. I wish Mr. Borg had given us both these splendid songs as he could have done by omitting his odd choice of one of Schubert's Gretchen songs, The King of Thule (said, on the sleeve, to count among one of the composer's weightiest

Lieder!), uninspired material, and one of the Loewe Ballads. As it is, one is glad to have his magnificent singing of the second of them. An die Leier (To a Lyre) contrasts declamation with cantilena; the poet Anacreon wishes to sing of the classical heroes, but each time he strikes a chord on the lyre he finds himself singing a love-song. Schubert, unlike Purcell in his setting of similar words, Anacreon's Defeat, ignores the humour of the poem and sets it seriously, writing a lovely tune in the cantilena. Mr. Borg sings this movingly and his declamation is admirable. He characterises the dying grenadier in Schumann's song very well, but I wish, once more, his choice had fallen on something more off the beaten track.

Michael Raucheisen is the excellent accompanist and the balance between voice and piano is good.

A.R.

MONTEVERDI. Lamento d'Arianna. Ch'io t'ami (prima parte). Deh bella cara (seconda parte). Ma tu più che mai (terza parte).

PALESTRINA. Sicut cervus desiderat.
Soave fia il morir. O beata et
gloriosa Trinitas. Adoramus te,
Christe. Stabat Mater Dolorosa.
Netherlands Chamber Choir conducted by Felix de Nobel. Columbia
33CX1567 (12 in., 41s. 8½d.).

This is a very well planned and successful disc. It brings us, for the first time, a recording not merely of the first section of Ariadne's Lament, "Lasciatemi morire", in its five part form-as found in Monteverdi's Sixth Book of Madrigals-but also the three remaining sections, "O Teseo, Tesio mio "-" Dove, dove è la fede "-"Ahi! Ch'ei non pur risponde". This is practically the whole text of the Lament (some of it is omitted, by the composer, in the third and fourth sections) that so profoundly moved the audience that first heard it, on May 28th, 1608, at the Court of Mantua. All the music except the Lament, which Monteverdi described as "the most essential part of the opera", is lost; Rinuccini's libretto alone remains. The emotional tension, after the heartbroken opening section, is gradually intensified and reaches a climax in a frenzied outburst in the last section. It is finely sung by the Netherlands Chamber Choir, a body small enough to ensure clarity of texture. Ch'io t'ami, a madrigal in three sections, comes from the Fifth Book. In his preface to this book Monteverdi replied to the attacks of the academically minded theorist Artusi (who was shocked by his harmonic innovations and neglect of the contrapuntal style), using the famous phrase "the modern composer builds upon the foundation of truth. For him, too, the words were the mistress of the harmony". I feel sure that the sleeve note will print the words of this madrigal, a passionate love song-as also of all the pieces on the disc-so that the listener can follow Monteverdi's wonderful, evocative, and often daring treatment of them. One instance, from the end of the first section, must suffice. At the word "suon" in the line "Intenerito al suon

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THE TORCH OF PROGRESS IS KEPT AFLAME THE MIRACLE OF STEREOPHONIC RECORDING

Progress takes time to be recognised. It moves too fast to be immediately absorbed : we acknowledge it and we strive to understand it, but it is always ahead of us. It is a continuing thing; some lead, others follow, "'twas ever thus." We are not always happy about new and revolutionary developments which are apt to infringe our normal routine. Are we not, most of us, creatures of habit, and do we not tend to form barriers to protect that which we have by habit come to love ? But progress marches inexorably on. Let us look back to those early days of achievement, to those pioneers, those star-led men, who invaded the privacy of such great Artists as the Immortal Adelina Patti, whom I was told by that redoubtable pioneer, Fred Gaisberg (late of His Master's Voice and one time stalwart of our Industry), recoiled in horror at the very suggestion of making a Gramophone Record. But Adelina Patti did record, and so the Torch of Progress was kept aflame. A great victory for the Gramophone, and its future had been won. We now turn to the advent of Electrical Recording. What a landmark this constituted, and yet I remember the criticism with which this was met. To-day no one will deny that Electrical Recording has formed the very basis upon which the progress of the Gramophone has been built. I have no space to enlarge on all the many facets of achievement through the years gone by. We are all well aware of their scintillating and brilliant sparkle. The year 1950 heralded a new and exciting development in this Country, when Decca pioneered, and introduced, the Long Playing Record. This splendid achievement illuminated our World of the Gramophone, bringing us benefits and joys impossible to describe. We now come to the momentous announcement of Stereophonic Recording. Yet another landmark has been reached. The impact of this Epoch-making achievement constitutes, in my opinion, the greatest single forward stride yet made in the whole romantic history of the Gramophone. Let us examine this new miracle of invention and splendid endeavour-Stereophonic Sound. How shall we interpret it? It means that we shall now enjoy the thrill and atmosphere of a live performance within the precincts of our own home. We close our eyes, we allow our imagination full play. We are there at the very performance. In all my long and varied association with the Gramophone I have never experienced a thrill comparable to that which I enjoyed when listening to Decca's amazing and awe-inspiring record, " Journey into Stereophonic Sound," S.K.L. 4001, a record which I venture to predict will be purchased by all who are interested, and I believe that means every one of us. How much will Stereophonic Reproduction cost? The answer, in broad terms, from £50 upwards. Does this not surprise you? Yes, the Torch of Progress is aflame. It is borne by those star-led men who, by their undaunted endeavours, their zeal, and their devotion, have illuminated the path, and led us ever forward to those miracles of achievement which now belong to us. FRED SMITH



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THOMAS MORLEY

Four Little Short Songs: It was a lover and his lass
Mistress mine, well may you fare Fair in a morn
Can I forget what reason's force
Rene Soames, Tenor

Johannes Koch, Viola da gamba Walter Gerwig, Lute
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de'miei lamenti" ("Softened at the sound of my lamenting") Monteverdi changes the harmony from a common chord to a pronounced dissonance, holding the word over this with most poignant effect. Coming now to the Palestrina pieces we are given both parts of the four-part motet Sicut cervus desiderat ("Like as the heart desireth the water brook"), which is sung at the blessing of the baptismal font on Holy Saturday. The second half, Sitivit anima mea ad Deum ("My whole soul thirsts for the living God"), is so often omitted (as are similar sections of other motets) that it is good to have a chance of hearing it, and hearing also that it is in no way inferior to the beautiful first part. Mr. de Nobel makes the most of the lovely music at the words "Fuerunt mihi lacrimae meae panes die ae nocte" (" Morning and evening I have known no other food than tears ") and his choir bring out well the tender pathos with which Palestrina has invested the whole text of the beautiful Psalm. The balance seems to me perfect.

Soave fia il morir, a five-part madrigal, is, as Henry Coates says in his book on the composer, "of outstanding originality and beauty" among the secular madrigals. The poem proclaims the sure hope of life after death, and Palestrina's setting is full of imaginative touches, such as the one, quoted by Dr. Coates, describing the "clear bright abode" ("in quel si chiaro e lucido soggiomo"). The five-part motet O beata et gloriosa Trinitas is noteworthy for its radiant procession of Alleluias, and the four-part motet Adoramus te, Christe et benedicimus tibi, an exquisitely simple prayer, is sung by women's voices only.

Mr. de Nobel and his choir put us further in their debt with a performance of Stabat Mater that moves at the right pace and is full of fervour. Stereophonic recording would, no doubt, bring out more clearly the antiphonal effects in this glorious work and perhaps more might have been done in the way of varying dynamic levels between the two semi-choruses where this is appropriate: but this is a very good performance and realises much of the radiance of "Paradisi Gloria" at the close.

I must again most cordially recommend these distinguished and most musicianly performances which lovers of the beautiful music represented here will find most satisfying and very well recorded. A.R.

MORLEY. Songs. Can I forget what reason's force; Fair in a morn; It was a lover and his lass; Mistress mine, well may you fare. René Soames (tenor), Walter Gerwig (lute). Johannes Koch (viola da gamba), D.G.G. Archive EPA37097 (7 in., 16s. 8\darksqc*d.)

My colleague, Arthur Jacobs, in his Passing Notes for the July issue of The Gramophone, could not resist a shudder when he heard the phrase "microphonewise". Like many present Americanisms, its origins can be found in Elizabethan English: for instance, in the preface to his Canzonets arranged for voice and lute (1597) Thomas Morley says that he has presented

the lower parts in a new form—"tablaturewise for the lute"—so that the top part can be sung as a solo with lute accompaniment. This publication met with such success that Morley followed it up with The First Book of Airs with little short songs to sing and play to the lute with the bass viol. Issued in 1600 in a fairly small printing, copies soon became scarce, and at the moment only one (alas, imperfect) copy is known to exist.

René Soames sings four of these songs, with the appropriate accompaniment, in his own inimitable way, and I can think of no better introduction (and no cheaper!) than this attractive EP. It is a perfect partner to the disc, made by the same team, of music by Dowland and Danyel. Gerwig and Koch are both excellent artists, though I could sometimes wish they were not so inflexible rhythmically. Even René Soames appears at times to have succumbed to the rather four-square strictness of metre, nevertheless, the diction on this disc is perfect. D.S.

EILEEN FARRELL. Songs. There shall be more joy (Ford-Nordoff). To the Children, Op. 26, No. 7 (Khomyakov and Newmarch—Rachmaninov). The Pasture(Frost—Naginski). Hickory Hill (Hillyer—Sargent). Sing to me, sing, Op. 28 (Henley—Homer). Through the years (Heyman—Youmans). Let my song fill your heart (Charles). When I have sung my songs (Charles). Danny Boy (Weatherly—Traditional, arr. Weatherly). Down by the Sally Gardens (Yeats—Traditional, ed. and arr. Hughes). The Leprechaun (Joyce, ed. and arr. Hughes). May Day Carol, Op. 15, No. 9 (Traditional, arr. Deems Taylor). The Lamb (Blake-Shaw). Where is dis road a'leading me to? (Koehler-Arlen). Summertime-from "Porgy and Bess" (Heyward-I. Gershwin—G. Gershwin). Eileen Farrell (soprano), George Trovillo (piano). Columbia 33CX1553 (12 in., 41s. 81d.).

Eileen Farrell is a versatile artist and much beloved in America. She was the soprano soloist in Toscanini's recorded performance of Beethoven's Ninth Symphony, sang Marie in some recorded excerpts from Berg's Wazzeck, and also recorded Wagner's Wesendonck Lieder, and now presents this very mixed collection of songs. I have the impression that she would tackle anything. Her's is a good voice, with an unusually rich lower register, a voice capable of a considerable range of tone, but not always used with taste or artistic discipline. Thus, after singing Paul Nordoff's charming little song, There shall be more joy, delightfully, she spoils her performance of Rachmaninov's To the children by emotional over-emphasis. Her words are commendably clear, so clear that they show up the banality of the "ballads" she has chosen, as in Homer's Sing to me, sing. Miss Farrell certainly knows how to put over this kind of thing and I must confess that she hit me well below the belt in Charles's (who is Charles?) When I have sung my songs to you, I'll sing no more, though this was partly because of a past personal association with the song.



Eileen Farrell

Miss Farrell sings the well-known Herbert Hughes arrangements well and simply—after pulling the lovely Londonderry Air about to make the banal words to which it is set more "effective"—and is equally good in Martin Shaw's charming setting of Blake's The Lamb and in the pseudo-Negro spiritual Where is dis road a'leading me to? She does extraordinary things with her voice in the Gershwin song. George Trovillo is an excellent accompanist and the balance is satisfactory. Undemanding listeners will get a lot of pleasure out of this disc: others will probably prefer to await a disc of operatic arias which I understand is to follow in due course.

A.R.

MOZART. Lieder. Das Veilchen, K.476. Die Zufriedenheit, K.473. An Chloë, K.524. Das lied der Trennung, K.519. Die kleine Spinnerin, K.531. Gebeime Liebe, K.150. Wie unglucklich bin ich, K.147. Der Zauberer, K.472. Sehnsucht nach dem Frühlinge, K.596. Un moto di gioia, K.479. Oiseaux, si tous les ans, K.307. Dans un bois solitaire, K.308. Ridente la calma, K.152. Das Kinderspiel, K.598. Abendempfindung, K.523. An die Einsamkeit, K.391. Die Verschweigung, K.518. Warnung, K.433. Rita Streich (soprano), Erik Werba (piano). D.G.G. DGM19080 (12 in., 41s. 9d.).

Rita Streich sings prettily in all these songs, but there are only occasional touches of the style and point that Seefried and Schwarzkopf brought to them in their recordings, so that the general impression is of sameness of treatment. There is little feeling for the pathos of Das Veilchen or Das Lied der Trennung: and in Abendembfindung though sung with excellent legato, there is lack of warmth of tone where the poem speaks of the solace of heaven. There is even a lack of true gaiety in such songs as Un moto di gioia. If it is true, as Einstein says, that Mozart "placed not the slightest value upon his songs" (as it certainly is that they are, with a few exceptions, very slight affairs), it is all the more necessary to

bring all the arts of the singer to them. That, disappointingly, does not happen The balance is adequate and the recording, good in itself, is troubled by several spots of pre-echo.

THE CRIES OF LONDON. These are the cries of London Town (Cobb). New Oysters (a) (Ravenscroft). The Cries of London (Dering). A Bellman's Song (Ravenscroft). New Oysters (b) (Ravenscroft). The Painter's Song (Ravenscroft). Muffins Ho! (Savage). Country Cries (Dering). A Quart a Penny (Anon.). I can mend your Tubs and Pails (Anon.). Have you any work for the Tinker? (Nelham). Brooms for old shoes (Ravenscroft). The Cries of London (Weelkes). One a Penny, Two a Penny (Atterbury).

Alfred Deller Consort, London Chamber Players, Ambrosian Singers conducted by Denis Stevens. Vanguard PVL7077 (12 in., 39s. 111d.).

A history of the influence of popular music on highbrow music would make fascinating reading-as long as it wasn't written by someone with a political axe to grind. Usually the influence is the other way round: what your serious composer discovers today (and I am thinking particularly of harmony and orchestration) will be seized on by some tunemonger tomorrow or the day after. But there have been periods of history when serious musicians have taken a delight in borrowing the music of the streets and serving it up with all the skill at their command for the delight of sophisticated audiences. France and Italy at the beginning of the sixteenth century you find this happening, with composers as serious as Josquin, Willaert and Andrea Gabrieli either setting folk-songs as six-part madrigals or else composing (and even printing) fake "popular" songs of the sort you might hear improvised at a street corner during carnival time. In England it became fashionable a little later, and the pieces on this record mostly, if not all, come from the seventeenth century. The most ambitious (and longest) of them are the settings for voices and viols by Weelkes and Dering, in which the cries of fishsellers and broommenders, sweeps and carters, are treated with the contrapuntal solemnity usually accorded to verse anthems or the more serious kind of madrigal. (The extreme example of this procedure is Gibbons's "Cries of London", where the familiar street-cries are actually combined with that august form, the "In nomine"; presumably it has been omitted from this disc because it has already been recorded by the Deller group on Archive APM14056.) They may not be quite so funny today as when they were written, for the simple reason that we hardly ever hear street cries in London nowadays, except when the rag-and-bone man makes a fleeting appearance, but in any case one can appreciate the ingenuity of the musicians who seized on them and thrust such unexpected dignity upon them.

The remainder of the pieces on the disc are mostly rounds and catches based on street cries, and I hope very much that all the words will be printed either on the sleeve or on a separate leaflet when the record is issued. The performances are for the most part vivid and humorous, with none of the stuffiness associated with "old music". A purist might find some of the accents more redolent of Mummerset than of London (even seventeenth-century London), but that's all part of the fun. The recording is good throughout. My only regret is that we are not given one of the fine sets of keyboard variations in which Byrd and Bull showed what use they could find for the music of the streets in purely instrumental compositions.

OPERATIC

BELLINI. (a) La Sonnambula: "Vi ravisso, o luoghi ameri '

GLINKA. (b) Russlan and Ludmilla: Russlan's Cavatina.

(a) The Nikolai RUBINSTEIN, ANTON. Demon: "I am he". (a) Nikolai Giaurov (baritone), (b) B. R. Gmyrja (baritone), Prague Smetana Theatre Orchestra conducted by (a) Jaroslav Vogel, (b) Zd. Chalabala. Supraphon SUEC811 (7 in., 13s. 21d.).

These titles are not so common we can afford to leave attractive versions unregarded. Mr. Giaurov sings the count's aria from La Sonnambula with real sense for the bel canto effect required. He is never coarse or blustering and his phrasing is intelligent and pleasing. The aria from intelligent and pleasing. Rubinstein's largely forgotten opera is either mortally boring or rather an attractive piece of romantic tushery. It, too, is sung with some style. Russlan's reflective cavatina is a noble thing in itself and shows how very far Glinka had already got to forging a style of his own; which was indeed to make a profound impression on his successors. The baritone Gmyrja gives what sounds to me a most poetic and sensitive account of this so typically Russian musing-before-battle. The whole record is a decent job; not perhaps worth two stars, but certainly an addition worth knowing about. P.H.-W.

NICOLAI. The Merry Wives of Wind-

sor-excerpts. taff Gottlob Frick (bass)
Erika Koth (sop.)
Dietrich Fischer-Dieskau (bar.)
Horst Wilhelm (ten.) Sir John Falstaff Frau Fluth Herr Fluth Chorus of the Berlin Opera, (Chorus Master: Hermann Lüddecke) and Male Chorus and Orchestra, conducted by Wilhelm Schüchter. H.M.V. BLP1098 (10 in., 30s. 11 ld.).
Overture: "Nun eilt herbei"; "O süsser Mond";
"Horch, die Lerche singt im Hain"; "Als Büblein
klein"; "Gott grüss Euch, Sir!—In einen Waschkorb?—Wie freu ich mich".

This is at least the second potting we have had of this opera. As I observed elsewhere about the Folies Bergère revue, "plus ça change plus c'est a bit too much of a good chose". The overture is well recorded but not as well taken as, say, Charles Mackerras The overture is well recorded but would take it. Erika Köth has a pretty arch way and a sweet-toned soprano, but if you

want to know what can be made of " Nun eilt herbei" you must go back to Lotte Lehmann or Cebotari, both of whom knew more about how to weight and balance a phrase; which is what counts.

On the other hand, you don't want to overdo it (advice which can usually be given to Germans-especially ones playing Falstaff). Gottlob Frick's splendid orotund bass has thrilled us oftentimes in Wagner and such; but a drinking song need not sound like a treacle-swallowing competition. And really he and the conductor so signal the arrival and reprise of the rum-tum phrase "Wie freu ich mich" that one longs to get out of earshot. Surely it does not need "plugging" like that? Nevertheless both bass and baritone act their earlier exchanges very convincingly. Remains the tenor: Horst Wilhelm is not quite free of the German tenor trick of pushing the voice out on a muscle, as in an act of weight-The listener, like the onlooker, lifting. never feels sure something won't "give". The one quality the song needs is gracenever more than hinted at in this account. The whole is not a bad bargain, please understand; but it is not an assembly of the renderings you want to keep hearing.

PUCCINI. Turandot.

CCINI. Turandot.

La Principessa Turandot

L'Imperatore Altom
Timur
Calaf
Liu
Elizabeth Schwarskopf (sop.)
Ping
Pang
Pong
Un Mandarino
Il Principino di Persia
Prima Voce
Seconda Voce
Orchestra and chorus of La Scala
Oppera House.
Milan (Chorus

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Opera House, Milan (Chorus Master: Norberto Mola) conducted by Tullio Serafin. Columbia 33CX1555-7 (three 12 in., in., £6 5s. 1\d.).
(12/55) LXT5128-30 Erede

Those who buy complete operas strictly on a basis of the singing performances of the principals (and I suspect that such buyers are far more numerous than is imagined in some quarters) will be well advised to scan the cast list hereabove with care. To those to whom Mme Callas can do no wrong, the excitement of the set will stand in no need of recommendation from this quarter. Mme Schwarzkopf likewise, who has already endeared herself with some characteristic accounts of Liu's two plum moments ("characteristic" of this singer, that is) which will win her own admirers-merely by the fact of being here. Fernandi is a stalwart and by no means insensitive Calaf -if he has not the sheer richness of Del Monaco he makes more of a phrase as a phrase each time and even knows something about the approach shot, as golfers call it. As for the minors, they are all good standard performers; the Ping and the Timur especially. Maestro Serafin is a stately and sure conductor and the recording techniques of our day ensure a fine sense of space in the moonlit Pekinese dusk.

Well and good. But what happens if you have other, insistent standards nagging at you? What if you cannot rid your mind's

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M Mozart

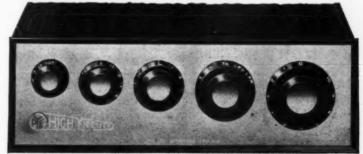
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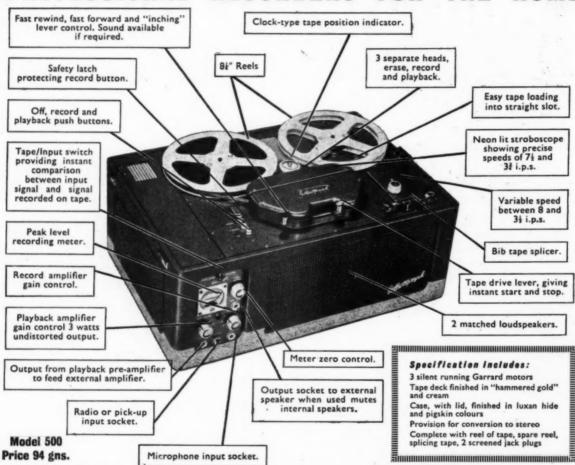
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P. Wilson, M.A.

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D. W. Aldous, M.Inst.E., M.B.K.S. "The Gramophone Record Review"

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James Moir, "Hi-Fi News"

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ear of the way Eva Turner scaled the heights, swept upward at "Nessun m'avra" ("They'll never have me") or held with intense, steel-girder-like strength onto each "grido" of "Quel grido e qualla morte" ("What a shriek and what a death!")

Mme Callas has, of course, her own exciting qualities, but lacks steel girder. strength and steadiness in the taxing upper ranges of this appalling address ("In questa reggia"-"In this kingdom"), side 4, before the riddle-posing. The timbre is sometimes hollow and plummy in the easier positions; the emission is wavering and sounds both strained and ill supported in the upper reaches; and her Turandot is here, to my ear, totally unsatisfying-no matter how often elsewhere I may applaud this and that stroke of dramatic truth and imagination. (People preparing to shun me for this example of less majests will please do me the justice to read my rave of Callas's Mimi last March.)

Many people have been looking forward to Mme Callas's Turandot just because something infinitely aristocratic and tragic inherent in the timbre of her voice, at its best, makes one want to hear her interpretation of the ice-bound princess: and, to be sure, by the same token, all she does is memorable, whether for good or ill. I do not necessarily think that the role needs ultra heroic treatment in the manner of Eva Turner, Nemeth and (today) Grob Prandl, with clarion tones and tireless "top". I am perfectly prepared to accept a frailer, gentler icemaid: if only the actual vocal means could seem secure. Of the acting ability-vocally imaginative enunciation of the text-there is never a doubt; the scene between princess and slave where Turandot asks what it is which gives Liu strength is marvellously "real" and subtle; and in the Alfano pastiche parts which bring this unfinished opera to a conclusion of sorts (lame though it always is, minus the great climax and duet planned by Puccini) Mme Callas brings her own interesting personality sharply to bear, adding stature to the diminishing dramatic interest. But if it's secure and grand singing you want in this role, I have to say that I think you will do better to seek elsewhere; though you won't find either in Inge Borkh, for instance, who bugles along rather uninterestingly through the Decca version.

Next, what about Mme Schwarzkopf? One of the first and best Liu's in this country was also non-Italian (Lotte Schoene). I hear this German Liu with gratitude—and I find her final song before her suicide, "Thou who are girt in ice", most moving and beautiful, with a true legato and some lovely floated tone, perfectly supported. Sad therefore to report that she throws away her chance in her first song—the lovely morendo ending could so easily have been sostenuto, but goes wisping away in a ladylike gasp. This Liu sounds a bit out of it in an otherwise all Italianate cast; but she is a considerable counter in the problem of whether to buy or not; realising about 70 per cent of what I hoped.

The tenor? Young sounding, vigorous, not unimaginative, though not able to get

much variety or light and shade into his prevailing tone, which is less generous than some might ideally desire and pretty tightly focused for penetrating purposes. On the whole, a most acceptable performance.

The chorus is positively better and more imaginatively recorded than the Romans of the Decca set; and I incline to prefer these masks too; though Corena on Decca was hard to beat and perhaps Serafin does not in this version allow his singers such chances. As for the orchestra, I find its sound—Chinese blocks and all—superior and the recording in sum clearer than the Decca. But I trust you try the singers first—side 4 for a start.

P.H.-W.

WAGNER. Der Fliegende Holländer:

"Mein Kind"; "Mögst du, mein
Kind". Tannhäuser: "Gar viel
und schön ward hier". Parsifal:

"Das ist Charfreitag's Zauber".

Lohengrin: "Gott grüss' euch";

"Mein Herr und Gott". Die
Walküre: "Leb' wohl, du kühnes".

Otto Edelmann (bass-baritone),
Philharmonia Orchestra conducted
by Otto Ackermann. Columbia
33CX1568 (12 in., 41s. 84d.).

Otto Edelmann's powerful, resonant bass is well known to us and compels the admiration due to all such things of strength and natural endowment. I often feel that his artistry might be enriched on a matching scale; greater refinements of style, more variety of tone and nuance and the eschewing of a rather too "scrumptious" lip smacking relish would all be welcome. There is very little character-differentiation between the diverse Wagnerian persons represented on this record and all of them approximate in my view a little too much to the king in Lohengrin and the Landgrave in Tannhäuser. Those who like a hectoring harangue about Germanism in various forms will respond to those two excerpts with a fullness of enthusiasm I cannot muster, much though I enjoy German art as such. The singer has a curiously rough time with the lowest reaches of Henry the Fowler's address, and though he does scrape the gravel eventually, it is not a very firm foothold. The biggest of the "bleeding chunks", to use Tovey's immortal phrase, is the closing scene of Walkure the whole third act of which exists—plus Flagstad—on the Decca label (LXT5389-90), with Edelmann himself and a tumultuously moving performance under Solti. Not by any means entirely because we here come Wotan's final apostrophe without the preliminary build-up does this present "Abschied" strike me as less imaginative, less deeply felt. Indeed I would go so far as to call it far too matter of fact. Neither Edelmann nor Ackermann, conducting that ever responsive body the Philharmonia, sound really moved by the occasion. Also there is that heavy in hand, almost slurring approach to the catalogue of Brünnhilde's looks—her "leuchtendes Paar" of eyes and so on. The best Wotans manage this tenderly; without seeming to dwell on it too much. At least, so I find with Schorr even after all these years, there sounds

something patrician and nobly regretful rather than merely relishing in that voice, here to me unheard. Likewise the last sung words of the Parsifal excerpt (which sounds lame out of context-one really ought not to extract "moments" from this opera) there is little feeling of spiritual release and Ackermann fails to get the hearteasing sigh from the orchestra which it should yield up there. Other views might be that this is anyhow a valuable addition to the catalogue and sufficiently impressive to warrant investigation. The last thing I want to sound is dismissive-of such sonorous singing, expert playing and enjoyable recording. But it was not a record which stirred my imagination much. P.H.-W.

INGE BORKH. Alceste (Gluck):
"Divinités du Styx". Cavalleria Rusticana (Mascagni): "Voi lo sapete". Macbeth (Verdi): "La luce langue". L'Enfant Prodigue (Debussy): Air de Lia. Russalka (Dvořák): Song to the Moon. Inge Borkh (soprano), London Symphony Orchestra conducted by Anatole Fistoulari. Decca LW5335 (10 in., 20s. 10d.).

A curate's egg—with many dud spots. The titles mislead. Frau Borkh sings the Gluck aria in German, also the lovely "O silver moon" by Dvořák. In the first, the sheer size and excitement of her voice take us a long way. She is instinctively a stylist, but sounds unaccountably nervous much of the time. In the Dvořák—a thing of smooth, elegiac beauty—the lack of a real feeling for the phrase is very evident. This is a most disappointing account of the song, infinitely below Miss Hammond's (which in my view was in turn well below the best version I know by the Czech soprano Nordenova, no longer available alas).

Lia's plaint from The Prodigal Son is pure Massenet and a teething toy for budding sopranos (as those who have ever lived near a teacher will know, the reiterated cries to Azāel go through any wall). This singer gives a good average account of it in fair French. But she makes very heavy weather of "Voi lo sapete"; plenty of feeling but not enough shape or decision about note values. The aria comes to grief unless one keeps with the orchestra. Lady Macbeth's "light thickens" is probably the most worth while of the collection—especially since Grandi's was deleted and Mödl's in German hardly competes. The start is a bit tremulous, but one could put that down to "the horrors" the lady is supposed to be suffering from; the gleeful, fast termination finds the singer well warmed up and in bold, effective voice. P.H.-W.

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HISTORICAL RECORDS

BENIAMINO GIGLI. Marta (Flotow):

"M'appari" (Jan. 1929). L'Africana
(Meyerbeer): "O Paradiso" (Dec.
1928). La Gioconda (Ponchielli):

"Enzo Grimaldo" (with Giuseppe de
Luca. Nov. 1927); "Cielo e mar"
(Dec. 1929). Serenata (Toselli) (Oct.
1926). La Bohème (Puccini): "O
Mimi, tu più non torni" (with
Giuseppe de Luca. Feb. 1927). La
Forza del Destino (Verdi): "Solenne
in quest'ora" (with Giuseppe de Luca.
Feb. 1927). I Pescatore di Perle
(Bizet): "Del tempio al limitar"
(with Giuseppe de Luca. Nov. 1927).
Lucia di Lammermoor (Donizetti):

"Giusto cielo! Rispondete! Tu che a
Dio spiegasti l'ali" (with Ezio Pinza,
Chorus and Orchestra of the Metropolitan Opera, New York, conducted
by Giulio Setti. Dec. 1927). Beniamino Gigli (tenor). R.C.A. RB16129
(12 in., 39s. 114d.).

The record is called "The Immortal Gigli" but we can't help that. Certainly quite a lot of it, and notably the duets of which you will observe there are several with two highly distinguished partners, serves as a fine memorial. Perhaps a shade more trouble could have been taken—the opening of the Meyerbeer for instance or the break in surface noise at the turn over in the middle of the last scene from Lucia. Also the levels vary too much: what is intolerably loud in Marta is too soft for "Enzo Grimaldo".

Also, I fear, immortalised are some of the lovely tenor's failings. The Marta indeed for all the glory of the tone is a remarkably lame thing beside Caruso's-even managing to be quite an anti-climax at the end and all because no one seems to have suggested to Gigli that the way he pulls the phrases about and the places in which he takes breath are fatally disruptive of the sheerly excitement value, let alone the musical appeal of the work and that to insert little gulps of joy or bursts of feeling on the impulse simply will not compensate. This Marta and the "O Paradiso" are both object lessons when placed beside Caruso's -the breath between "Tu" and "m" appartieni" is, for instance, so comically inartistic in Gigli's version.

But the first act duet from Gioconda is amazingly beautiful as a sample of warm, rich, vigorous singing in the tenor register; and though before the end of "Cielo e mar" there have been lapses of taste and some extraordinary ha-ha-ha noises thrown in for good measure, there is much beauty and restraint in the singing generally. Of the solos this merits top place, while surprisingly the Toselli serenade, so endearingly vulgar as a song is not very well managed as a piece of singing, for Gigli gets lacrimose in the bottom reach of his compass and having allowed the rhythm to go to pieces is left, as it were, fumbling-very rare predicament for this adroit, instinctive charmer. The duets are very famous: in the Bohème the start of "O Mimi tu più non torni" is beautifully enunciated; in the Verdi, the major phrase at "Or muio tranquillo" and in the Bizet the word "vergin" (to pick on lovely moments) are wonderful. But what is most striking is that with an artist such as Pinza or De Luca to keep him on the rails, Gigli is infinitely more "the immortal" of the label. Others might have chosen differently as far as the solos are concerned but four of the duets were worth capturing, the Lucia not being perhaps quite in the same category.

P.H.-W.

POETRY AND DICTION, ETC.

U.S. AIR FORCE. A Portrait in Sound. Narrated by Arthur Godfrey. Produced by Ward Botsford. Vox PL10520 (12 in., 41s. 9d.).

Here is a record which traces the history and development of the American Air Force over the past fifty years. Sounds range from the Spad biplane of the Great War to the latest F-100 jet fighter and the eight-engined B-52 Strato-fortress. One also hears the now familiar crack which signifies the breaking of the sound barrier and the roar as an Inter-Continental Ballistic Missile is fired, together with many other sounds associated with this modern aeronautical age.

From seventy hours of recorded tape Vox have produced an excellent fifty-five minute documentary record which should be of wide appeal to the American public, for whom it was presumably originally intended. Just how wide that appeal will be in this country is another matter. M.N.C.

POETRY READINGS. Snow in the Suburbs (d);
Shut out that moon (b); At a lunar eclipse (f);
An Ancient to Ancients (b) (Thomas Hardy).
Cheddar Pinks (g) (Robert Bridges). Tell me not here (c) (A. E. Housman). The wild swans at Coole (b); The Second Coming (b); After long silsence (b) (W. B. Veacss). The Craftzman (e) (Rudyard Kipling). Leisure (b); The Kingfisher (e); Sheep (b) (W. H. Davies). All that's past (d); The Railway Junction (b); Silver (a); Song of the mad Prince (b); The Owl (e) (Walter de la Mare). The setting of the wind-cock (e) (John Masefield). The Gallows (b) (Edward Thomas). Plano (d); Snake (g) (D. H. Lawrence). The Old Ships (d) (James Elroy Flecker). Cuckoos (b); The Men (b); Wood and Hill (b); In the failow field (b); On Middleton Edge (b); The burnt leaves (b); A prospect of death (b) (Andrew Young). At the grave of Henry Vaughan (c) (Siegfried Sassoon). The Horses (a) (Edwin Muir). Most lovely shade (h); Scotch Rhapsody (h); Sir Beelzsebub (h) (Edith Sitwell). Read by (a) Jill Balcon, (b) V. C. Clinton-Baddeley, (c) John Glen, (d) Christopher Hassell, (e) Carleton Hobbs, (f) C. Day Lewis, (g) Stephen Murray, (h) Edith Sitwell. Jupiter JUR OOAl (12 in., 39s. 0d.). In a general way let me say that I have

In a general way let me say that I have listened to these readings (and my remarks apply equally to the ten-inch reviewed below, the so-called Junior Anthology, part 1) with much enjoyment, sometimes more and little or no disagreement. The technical presentation of each disc is admirable-in a good, simple cover by Osbert Lancaster, and with a few pointed notes and dates. On any showing what you have here is a most imaginatively selected anthology of poems read in one case by their author (Edith Sitwell) and all other cases by readers who for different reasons have proved over and over again to be reliable interpreters. But that we should all agree on what we think best is hardly to be expected. Nothing divides

opinion more quickly than the "poetry reading voice".

And that it does in the last resort have to be something special (however good the owner of the voice may be at disguising the fact that he is engaged on a special operation, on an enterprise that differs very often from "talking" as much as singing does from speaking) arises from the fact that most talked English is so miserably sloppy. The same difficulty does not arise in either French or Italian where high or low speech have recognisably the same vowels, the same consonants.

Talked English of the standard kind is nearly always made up of neutral, grey vowel sounds and the consonants are slurred. You cannot read poetry of great verbal subtlety or colour with such ill or slackly formed sounds. On the other hand, you don't want to read it with the precise elocution of the Mudford station announceress. But a great many listeners in different ways are on the look out for anything they can label as affected (by which they often mean "superior" which is exactly what, alas, it must be). Now all the readers in question, leaving out of account for a moment the poet reading her own works (Dr. Sitwell), are wonderfully adept at concealing the art of diction, seeming to be perfectly natural. Listen to the way Stephen Murray reads Cheddar Pinks by Bridges or The Snake by Lawrence -and you (or at least I) am right inside the poet's mind with him. Both, it is true are contemplative poems and not the most difficult. But I don't see how, for recording purposes, they could be done better. Others I thought very successful (first time and again) were John Glen's Houseman and Sassoon: Christopher Hassall's Snow in the suburbs and The old ships by Flecker. Cecil Day Lewis's At a lunar eclipse (where his cool timbre striking in after Mr. Clinton Baddeley's more sonorous and darker voice makes an effect of the happiest juxtaposition). Jill Balcon reads Silver and gets the white stillness across very well. Carleton Hobbs in Kipling and Davies too. Edwin Muir is admirably individual and even carries off Walter de la Mare's hooting owl, a pretty appalling task. I found it just about right as far as dramatis-ing the thing goes. But on that point, one is likely to find again violent differences of opinion-for instance, Mr. Clinton-Baddeley who directed the entire operation seems to me to "present" Davies' Leisure too much, with an almost audible, "you , at the end. On the other hand it is he who shoulders nearly all the most difficult of the choices: in Sheep he hits the right note without heaviness. Two which ask almost for character acting are Hardy's An ancient to ancients; and The song of the Mad Prince (De la Mare) and are entirely successful. But the Yeats . . . ? You will have to judge for yourself. I think I would like the manner a little more inward and reticent. I mistrust any sense of richness or of "listening to the music of the sound". And a dramatic effect in a read poem somehow does not always seem to come off a second time on a record (example,

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Christopher Hassall's feeling at the end of The Piano); or at least such has been my experience, whereas the similar dramatic or emotional incursion of the performer's personality in a song by Schubert or Fauré bears an infinity of repetitions.

In the case of poets reading their own works, as here Dr. Sitwell, and which we are promised much of in the second part of this Anthology of Modern Poetry, the problem of " impersonality " personal presentation" does not arise. We positively welcome any intrusion; the Even more idiosyncratic the better. oddities of vocal emission become part of the pattern. Whether one likes it or not one should respect it. But the last contribution makes a coda rather out of keeping with the rest, enrich it though it may as a historical record (in the exact sense).

POETRY READINGS. The Wise Men of Gotham (b and c) (Thomas Love Peacock). On a lane in Spring (c) (John Clare). Mother Carey (b) (John Masefield). The Brook (a) (Lord Tennyson). Five Eyes (b) (Walter de la Mare). The Fifteen Acres (e) (James Stephens). I wandered lonely as a cloud (d) (William Wordsworth). The Yarn of the "Nancy Bell" (W. S. Gilbert). England, Awake I (b) (William Blake). Old Meg (a) (John Keats). The Owl and the Pussycat (b) (Edward Lear. The snow lies thick on Valley Forge (a) (Rudyard Kipling). Clock-a-clay (a) (John Clare). Ewe (b) (Ralph Hodgson). Weathers (c) (Thomas Hardy). The Fiddler of Dooney (e) (W. B. Yeats). Calico Pie (b) (Edward Lear). Lovellest of Trees (f) (A. E. Housman). Off the Ground (b) (Walter de la Mare). Read by (a) Jill Balcon, (b) V. C. Clinton-Baddeley, (c) John Glen, (d) Christopher Hassall, (e) Harry Hutchison, (f) C. Day Lewis. Jupiter JUR OOB1 (10 in., 29s.). (10 in., 20s.)

This is referred to in the sleeve title as "Jupiter Junior Anthology, part 1".
The word "junior" always makes me smell the chalk of the classroom but you could take it here as meaning only that it is a ten-inch whereas the record reviewed above is a 12-inch; or is it that some of the poems chosen are of the sort often thought suitable for Young People (such as The Owl and Pussy Cat)? It is not always, I think, a safe bet to believe that the children enjoy the childish.

The main thing to stress in a short review is that not only is the field of poetry represented a wide one, skilfully planted; but that the style of the readings varies greatly and that some may be more to your taste than others. It is strictly a matter of taste and we shall not get much further by arguing about it. No technical blemish is to be noted, but I, for instance, do not take to the way Mr. Clinton-Baddeley delivers Blake's England Awake which I find overdramatised for recording purposes. You on the other hand may like it the best. A point of interest is that this collection has more than one piece which forces the reader into song. Hutchinson does this in James Stephens' The Fifteen Acres using the tune the author used to use and brings it off with a most infectious flourish. But is not the introduction of singing extremely dangerous in some ways? Why stop there? some of us may ask. To suggest to a poetry reader that a musical setting of a poem may at times be a superior creation is to flash a red rag at a bull. But doubts intrude. Half and half? Free cantilating, as G.B.S.

called it, is deplorable and who does not dread the moment when the young actress playing Ophelia or Desdemona must break into song

Jill Balcon carries off three well-known pieces as if they were a discovery for her. Likewise Christopher Hassall gives Wordsworth that early morning vision; he comes upon the daffodils as a new sightbeautiful this. John Glen's contributions please me; they are so immediate. On the other hand I wouldn't substitute anyone for Cecil Day Lewis's reading of the Housman item here (the loveliest first line of any poem ever written, it was once claimed).

The value of all this (reservations or none), the sheer enrichment to the catalogues, cannot be overstressed. It helps to bring us level with the French gramophone-where the equivalent has been poured out in a steady stream. hope these discs get wide circulation round and about, a rampart against Philistia.

P.H.-W.

CLASSICAL REISSUES

The Beethoven Choral Symphony is a large work, which stands to benefit more than most from the economy in format that modern techniques are making possible. But it needs, too, a large sound in its presentation: the finale, in particular, must be strong, spacious, overwhelming even. On SBL5227 Philips have managed now to offer a useful compression of the original three-sided version (coupled with the Beethoven Eighth Symphony) by the Hague Philharmonic under Willem van Otterloo, with the vocal sections sung in German by an Amsterdam chorus and four soloists. Nowhere, though, is the recorded sound more than moderate, and it runs no risk at all of becoming overwhelming in the finale. This is a pity, for the performance is, instrumentally, a strong one. Vocally, success is less than total; records of the Ninth Symphony may exist in which the notes of the solo singing or shouting, as the case may be, are recognisable throughout; but if so this is not one of them. A two-sided Choral has of course its obvious practical advantages (the break here, though, comes during the slow movement). But on this particular disc they are rather dearly bought.

Altogether better recording attends another Philips reissue, SBR6244. On this ten-inch disc are collected four overtures played by the Royal Philharmonic under Beecham. The orchestra is not galvanised into giving quite the last degree of titanic strength to the Beethoven Coriolan overture, but it does give virtually the last degree of polish and refinement to the others: Berlioz's Carnaval Romain (with a marvellous final chord from the brass), Boccherini's in D, and Méhul's Timoleonthe last two unfamiliar, but, in performances and recordings as good as these, extremely

Also very well recorded is an R.C.A. reissue, RB16124, of the Beethoven Violin Concerto played by Heifetz and the Boston Symphony under Charles Munch. As well as a good tonal quality of sound there is a very good balance between soloist and orchestra, not at all overemphasising the former; and a stylish and, in a sense, restrained performance which shows the music in an exceptionally good light. Another R.C.A., RB16116, is not quite so wholly successful. It offers a dynamic, though not always a fully sensitive performance of the Dvořák New World Symphony by Toscanini and the N.B.C. Symphony Orchestra. recording, among the best of the Toscaninis, is bright and forward, but it is also on the harsh side-plenty of brilliance is there, but scarcely enough warmth. More warmth, too, would have helped R.C.A. RD27077. For this record of ballet music played by the Boston Promenade Orchestra under Arthur Fiedler has nearly every other virtue. One side offers Graduation Ball, with Strauss's vivacious music effectively arranged by Antal Dorati; the other Les Sylphides, in the Anderson and Bodge arrangementsometimes a rather thick and heavy sound for Chopin, more welcomed by dancers in an opera house seeking audible coverage than listeners at home seeking romantic enchantment. For both ballets the playing has its very good moments.

Yet it is among the 45s that the most entirely winning of the month's ballet reissues is to be found. On Philips NBE11066 Efrem Kurtz conducts the Royal Philharmonic in excerpts from La Boutique Fantasque. This time there can be no reservations: Rossini's tunes, Respighi's scoring, the orchestra's playing, and the quality of the recording are alike excellent, Similar standards are maintained for another Philips 45, ABE10040. This offers the Royal Philharmonic again, and under Beecham again, in one of Berlioz's earliest orchestral works, the Waverley overture. The music is everywhere highly prophetic of the later Berlioz, and is most usefully made available separately from its parent LP.

A D.G.G. 45, EPL30264, offers excellent quality of piano tone. On it Stefan Askenase, one of the most poetic of all Chopin players, gives restrained performances of the "Raindrop" Prelude (No. 15 in D flat), and the Funeral March from the Second Sonata. At the end of the Prelude a ghostly pianist alternates G flat and F-a pattern I could not track down from the music at all until I realised it was a pre-echo from the next prelude in the complete set. I mention this mild intrusion from a different record as an oddity that has not come my way before; it scarcely ranks even as a blemish on what is a first-class record.

Also first-class is the month's final 45: an Archive, EPA37046, of Helmut Walcha playing the Bach Wedge Prelude and Fugue in E minor (BWV548) with his customary skill and distinction. The organ used is the Schnitger at Cappel; it sounds very well in the piece, particularly when there is some relief from full registration in some of the more episodical moments. The recording is perfect; and the format of the disc suits the shape of the music very well indeed.

CONTINENTAL RECORDS

By LILIAN DUFF

The San Remo song festival for 1958 has come and gone, leaving behind the usual backwash of prizewinners and runners-up, selected by judges on principles I have never quite understood. "What better setting for what better setting for the music of the people of Italy than San Remo?" asks the sleeve. "The mere name conjures up a vision of gentle green slopes dotted with white houses, promenades flanked with scented flowers, coffee bar tables protected from the sun by huge multicoloured umbrellas, and embracing it all, a clear sky and the blue sea". True, all true, but like the flowers that bloom in the spring, tra-la, nothing to do with the case.

Durium alone have turned out three collec-Durium alone have turned out three collec-tions. Volume I (U20032) offers four love songs, the best of which—Fragole e cappellini and Timida Serenata—are sung by Aurelio Fierro with the skill we expect of him; the others, Giuro d'amarti cosi' and Mille Volte, well enough by Flo Sandon's and Nella Colombo. The pick of Volume II (U20034) is Nel blu

The pick of Volume II (U20034) is Nel blu dipinto di blu, a rhapsody in blue.

By chance, blue is associated by the Italian public with a political party, just as Papavere e Papere was given an ideological significance a few years ago. This has helped to give the new song (by Modugno) a success only equalled by that of the "Colonel Bogey and River Kwai March", from the British film. It's also amusing to note that L'Edera ("The Ivy"), with a different tune, has the same theme—
"I want to cling, etc."—as our old music-hall favourite, treated a little more erotically, as is "I want to cling, etc."—as our old music-hall favourite, treated a little more erotically, as is the contemporary way. The singers in this second volume are Aurelio Fierro and Nella Colombo again, with Bruno Rosettani. A pleasant number in Vol. III (U 20035) is Nazze d'oro ("Golden Wedding"), sung by Bruno Rosettani. The other three, all sentimental, are sung by Fio Sandon's, Nella Colombo and a group, which is entirely new to me, with the agreeable and

up-to-the-minute name, Quartetto Radar. "Rino Salviati Sings", Vol. 2 (Durium, U20033) brings us a most agreeable voice and the sleeve credits Salviati with abandoning a law course at the University of Rome because of his "romantic and passionate temperament". Of the four songs he accompanies on his guitar, all attractive, I prefer Ma che guaglione. (not to be confused with a recent song called Guaglione, which had a vast success) is the protest of a boy to his mother that now he's grown a moustache and is madly in love it's time to stop using a term half mocking, half affectionate, implying callow youth.

There's something endearing, too, about "Slow Boat to Capri" (Col. 335X1086). All the songs are said to be authentically Neapolitan. Two—Luna Caprese and O Ciucciariello—are old favourites. Some of the others are fresher, to us at any rate; and they are all sung to a guitar accompaniment by **Giuseppe Scarola**, Signor Scarola has made a modest reputation singing to tourists on the boat from Naples to singing to tourists on the boat from Naples to Capri, and a very picturesque figure he cuts, judging by the sleeve portrait of a burly swashbuckler with rakish hat, handlebar moustaches, velvet jacket and dashing check trousers. It might be worth making the trip to Capri for his sake.

TRANSATLANTIC PASSING NOTES

By ARTHUR JACOBS

Though London has no apparent prospect of seeing Bruno Walter (now over 80), he conducted two concerts to inaugurate Vancouver's first International Festival-because, as he said to me, "It is important to open up new springs of music".

I dared to ask him the question that must have occupied everyone who has heard his famous Birth of a Performance record, in which he rehearses an orchestra as well as conducts. Did he know, as he rehearsed, that he was being recorded? The answer, he told me, is: "No, I always said it was an ambush. I said, you shouldn't have done it without consulting me But he believes that the resulting record provides not only pleasure for the music-lover, but a lesson to young conductors-particularly in Walter's own tenacity in insisting on the exact effect he wanted.

effect he wanted.

"Are there any of your records", I asked him,
"in which you take special pride?" His answer
was immediate: "Mahler's Song of the Earth and
Songs on the Death of Children, with Kathleen
Ferrier." I suggested, I am afraid with a
journalist's love of being provocative, that the cult of Kathleen Ferrier had perhaps been exaggerated. He smiled his denial, and added: "She is for keeps."

Maureen Forrester, one of the Canadian soloists specially featured at this festival, is the contralto soloist in Bruno Walter's new recording of Mahler's Resurrection Symphony, already announced for issue in the United States and referred to on page 139 of this issue by Harold Schonberg. Miss Forrester is also singing in the current Edinburgh Festival.

The Canadian singers here would not all necessarily be identified by British music-lovers as such—among them Lois Marshall (who sang charmingly in Beecham's version of Handel's Solomon), George London, and Léopold Simoneau.

I had thought that one reason why Don Giovanni was given in Italian here was that English would have been difficult for the two French-Canadian participants, Léopold Simoneau and his wife, Pierrette Alarie (Ottavio and Zerlina). But I was wrong. They told me that they are both used to singing in English, and expect indeed to be making a recording of Handel's Messiah, in English, in

Breaking my plane journey at Calgary, I had occasion to curse the invention of recorded music for two hours. These were spent in the train to Banff, where a School of Fine Arts occupied a glorious site amid the Rockies.

For those two hours, loudspeakers in the carriages poured out, non-stop, un-switch-offable records of the slushier type of dance music. The only places to escape it were on the platforms between carriages, where it is illegal to travel, or in what Canadians genteelly call the "rest room". Rest from music, evidently. Warning: if you travel right across Canada by this train, it takes seventy hours.

I have news of Aksel Schiötz, the gifted Danish tenor heard shortly after the war in recordings and with the English Opera Group in Britten's The Rape of Lucretia. A tumour of the auditory nerve necessitated a severe operation which, amongst other things, resulted in, at first, loss of speech.



Maureen Forrester and Bruno Walter

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DECCA STEREO LPs FOR ISSUE 27th AUGUST

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STEREOPHONIC SOUND

TCHAIKOVSKY

1812 Overture, Op.49;

Capriccio italien, Op.45 and Marche slave, Op.31

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BEETHOVEN

Piano Concerto No.5 in E flat, Op.73-'Emperor'

with THE VIENNA PHILHARMONIC ORCHESTRA conducted by HANS KNAPPERTSBUSCH

BEETHOVEN

Symphony No.5 in C minor, Op.67

remainder of 2nd side: Egmont overture, Op.84
L'ORCHESTRE DE LA SUISSE ROMANDE
conducted by ERNEST ANSERMET
SXL 2003

TCHAIKOVSKY

Symphony No.6 in B minor, Op.74—'Pathétique'

THE VIENNA PHILHARMONIC ORCHESTRA conducted by JEAN MARTINON SXL 2004

DVOŘÁK

Symphony No.5 in E minor, Op.95-'From the New World'

THE VIENNA PHILHARMONIC ORCHESTRA conducted by RAFAEL KUBELIK

SXL 2005

MENDELSSOHN

Violin Concerto in E minor, Op.64;

BRUCH

Violin Concerto No.1 in G minor, Op.26

RUGGIERO RICCI with THE LONDON SYMPHONY ORCHESTRA conducted by PIERINO GAMBA

SXL 2006

ROSSINI/RESPIGHI

La boutique fantasque

remainder of and side: DUKAS L'Apprenti sorcier
THE ISRAEL PHILHARMONIC ORCHESTRA
conducted by GEORG SOLTI

SXL 2007

Overtures in Hi-Fi

Adam: Si j'étais roi and Auber: Le domino noir and

Hérold: Zampa; Rezniček: Donna Diana and

Suppé: Pique Dame and

Nicolai: The Merry Wives of Windsor
THE PARIS CONSERVATOIRE ORCHESTRA
conducted by ALBERT WOLFF

SXL 2008

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MANTOVANI AND HIS ORCHESTRA

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MUSSORGSKY/RAVEL

Pictures at an exhibition

THE CHICAGO SYMPHONY ORCHESTRA conducted by FRITZ REINER

SB-2001

TCHAIKOVSKY

Violin Concerto in D, Op.35

with THE CHICAGO SYMPHONY ORCHESTRA conducted by FRITZ REINER

JULIE ANDREWS sings SF-5001 Something old, new, borrowed and blue

THE NEW GLENN MILLER ORCHESTRA directed by RAY McKINLEY SF-1002

A touch of the blues

LEE WILEY
with BILLY BUTTERFIELD AND HIS ORCHESTRA
SF-5003

TCHAIKOVSKY

The nutcracker-excerpts

THE BOSTON POPS ORCHESTRA conducted by ARTHUR FIEDLER

SF-5004

DECCA STEREO LPs FOR ISSUE 15th SEPTEMBER

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STEREOPHONIC SOUND

BERLIOZ
Symphonie fantastique, Op.14

THE PARIS CONSERVATOIRE ORCHESTRA conducted by ATAULFO ARGENTA SXL 2009

BEETHOVEN

Piano Concerto No.4 in G, Op.58

BACKHAUS
with THE VIENNA PHILHARMONIC ORCHESTRA
conducted by HANS SCHMIDT-ISSERSTEDT

SXL 2010

STRAVINSKY

Petrushka

L'ORCHESTRE DE LA SUISSE ROMANDE conducted by ERNEST ANSERMET

SXL 2011

GRIEG

Peer Gynt suites, Opp. 46 & 55

THE LONDON SYMPHONY ORCHESTRA conducted by OIVIN FJELDSTAD

SXL 2012

BRAHMS

Symphony No.1 in C minor, Op.68

THE VIENNA PHILHARMONIC ORCHESTRA conducted by RAFAEL KUBELIK

SXL 2013

GIORDANO

Andrea Chénier-Highlights

RENATA TEBALDI, MARIO DEL MONACO, etc. SANTA CECILIA ACADEMY CHORUS & ORCHESTRA conducted by GIANANDREA GAVAZZENI

SXL 2014

GILBERT and SULLIVAN

The Mikado

THE D'OYLY CARTE OPERA COMPANY conducted by ISIDORE GODFREY recorded under the direction of BRIDGET D'OYLY CARTE

. SKL 4006/7

Land of my Fathers

THE MORRISTON ORPHEUS MALE CHOIR conducted by IVOR E. SIMS recorded at Soar Chapel, South Wales

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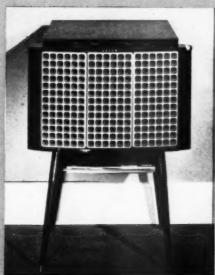
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> The desert song KATHY BARR, GIORGIO TOZZI SF-5005

ROMBERG, HAMMERSTEIN II, HARBACH

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> LENA HORNE at the Waldorf Astoria SF-5007

SF-5006

Mucho Puente TITO PUENTE AND HIS ORCHESTRA SF-5008

LONDON STEREO LPs FOR ISSUE 15th SEPTEMBER

> Stardust PAT BOONE SAH-D 6001

ROGER WILLIAMS plays Gershwin SAH-R 6002

LONDON STEREO LPs FOR ISSUE 15th OCTOBER

BILLY VAUGHN plays the Million Sellers SAH-D 6003

> Forbidden Island The exotic sounds of MARTIN DENNY SAH-U 6004

RCA STEREO LPs FOR ISSUE 15th OCTOBER

STEREOPHONIC RECORDS LIVING STEREO

STRAVINSKY The rite of spring THE PARIS CONSERVATOIRE ORCHESTRA conducted by PIERRE MONTEUX

SB-2005

TCHAIKOVSKY Piano Concerto No.1 in B flat minor, Op.23 VAN CLIBURN with orchestra conducted by KIRIL KONDRASHIN

BRAHMS Symphony No.3 in F major, Op.90 THE CHICAGO SYMPHONY ORCHESTRA conducted by REINER

SB-2006

SB-2007

The lass with the delicate air JULIE ANDREWS SF-5009

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Symphony No.4 in F minor, Op.36 L'ORCHESTRE DE LA SUISSE ROMANDE conducted by ATAULFO ARGENTA

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Radetzky march and Bad'ner Mad'ln waltz and

Annen Polka and Accelerations waltz;

Tritsch-tratsch polka and Wiener Bürger waltz and

Leichtes Blut polka and Tales from the Vienna Woods THE-VIENNA PHILHARMONIC ORCHESTRA conducted by HANS KNAPPERTSBUSCH

SXL 2016

STRAVINSKY

The Firebird

L'ORCHESTRE DE LA SUISSE ROMANDE conducted by ERNEST ANSERMET

SXL 2017

TCHAIKOVSKY

Violin Concerto in D minor, Op. 35

CAMPOLI
with THE LONDON SYMPHONY ORCHESTRA
conducted by ATAULFO ARGENTA

SXL 2029

VIVALDI

The four seasons

THE STUTTGART CHAMBER ORCHESTRA conducted by KARL MÜNCHINGER

SXL 2019

¡ España!

Rimsky-Korsakov: Capriccio Espagnol, Op.34

and Granados: Andaluza; Chabrier: España and

Moszkowski: Spanish Dances, Bk.1 Op.12

THE LONDON SYMPHONY ORCHESTRA conducted by ATAULFO ARGENTA

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MEYERBEER
Les Patineurs

THE ISRAEL PHILHARMONIC ORCHESTRA conducted by JEAN MARTINON

SXL 2021

LEHÁR

The Merry Widow

HILDE GUEDEN, WALDEMAR KMENTT,
PER GRUNDEN, etc.
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AND ORCHESTRA
conducted by ROBERT STOLZ

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SXL 2022/3

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JOURNEY INTO STEREO SOUND

SKL 4001

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But he is now singing again—as a baritone; and he is teaching at the Royal Conservatory of Music, Toronto. He hopes, he told me, to resume his recording career.

Glenn Gould, the young Canadian pianist whose recent recording of Bach's Goldberg Variations (PhilipsSBL5211) has won considerable praise, is planning to make his first appearance at the Festival Hall next year—" if the fans are turned off", he told me.

He insists on remaining in abnormally high temperatures, and is proving a delight to newspapermen here by going round heavily muffled in the scorching heat-wave. More disturbingly to music-lovers, he displays extravagant mannerisms on the platform-raising his right leg high, flinging his arms about, even "conducting" himself with an unoccupied left hand.

But as a performer he is prodigious. He topped off Haydn, Beethoven, and the Goldberg Variations at a recital here with an encore consisting of Alban Berg's Sonata, Opus 1. His performance of Beethoven's Concerto No. 2 was among the finest I have ever heard (particularly in his "taking over" a tune from the orchestra): his recording of the work is already released over here and, it is to be hoped, will follow later in the U.K.

OBITUARIES

Eugene Goossens (Senior)

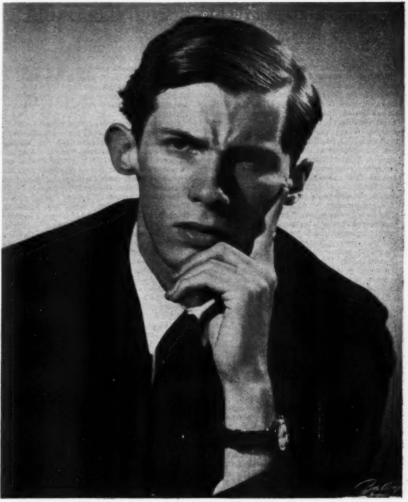
Eugene Goossens (senior), who died on July 31st at the age of 91, was born at Bordeaux on January 28th, 1867. He was brought to England in 1873 by his father (also Eugene), who, in his day was a well-known conductor. After assisting his father for some years, he played the violin in the Royal Opera Orchestra, Covent Garden. Later he became, in succession, conductor of several English opera companies, notably the Carl Rosa Company (from 1899 to 1915). He also conducted, during Beecham's season at His Majesty's Theatre in 1917, and joined the B.N.O.C. in 1926.

He met his wife in the '90s, when she was singing with the Carl Rosa Opera Company. They produced a very talented family: Sir Eugene, conductor, composer and violinist; Leon, the famous oboe player; and Sidonie and Marie, the harpists. There was also a third son, Adolphe, a fine horn player, who died from wounds in the 1914-18 war.

Josef Holbrooke

Born at Croydon in 1878, Josef Holbrooke died on August 4th, aged 80. As a young man he seemed to be heading for lasting fame as a composer. His output was large, but although he had some brief successes, his work had no enduring appeal. He took this very much to heart and became a frequent and acrimonious correspondent in the musical columns of the

He wrote a number of works for the stage, including a trilogy, based on Welsh Legends, with libretti by Lord Howard de Walden, The Children of Don, Dylan, Son of the Wave and Bronwen. These operas were produced in England, and two of them were given at Salzburg and Vienna. Nikisch conducted the première of The Children of Don at the London Opera House in 1912. Beecham brought out his Apollo and the Sea Nymphs in 1908 at Queen's Hall. In his autobiography, "A Mingled Chime", Sir Thomas gives an entertaining account of the event, in which a magic lantern played an important part.



Glenn Gould

A few items recorded by various companies are noted in the World's Encyclopaedia, but most of Holbrooke's work, which includes a considerable amount of chamber music, seems already to be forgotten. V.S.H.

Dr. Percy Scholes

Percy Scholes was born at Leéds on July 24th, 1877, and died on July 31st at his home in Vevey, Switzerland. In 1906, after a period as Inspector of Music to various educational bodies, he devoted himself to musical journalism, founding the monthly periodical The Music Student, and becoming its first editor, and, in 1913, becoming music critic to The Evening Standard, and subsequently to The Observer (1920-25) and the B.B.C., 'editing also The Radio Times (1925-28).

Radio Times (1925-28).

Scholes was one of the first musicians to realise the educational possibilities of the gramophone and the radio; and, between 1924-5, he brought out his First and Second Books of the Gramophone Record and his Enerybody's Guide to Broadcast Music. Between 1930-8 the five volumes of his pioneer Columbia History of Music, with accompanying booklets, appeared. Amongst his numerous other publications

Scholes' Oxford Companion to Music (1938), now in its ninth edition, stands out as a monument of comprehensive and clearly conveyed information in a relatively small space. His life of Dr. Charles Burney (1948) has been hailed as a model of biography, and another valuable book was The Puritans and Music (1934). Scholes was, in the best sense, a puritan himself, a shrewd Yorkshireman with a pawky sense of humour and a somewhat austere attitude towards the pleasures of life. The title of one of his earliest educational books (written for H.M.V. at the instigation of Walter Yeomans), Learning to Listen, expresses what he set out to accomplish, and that was to bring about a greater and deeper appreciation of music. He leaves thousands of ordinary and grateful listeners in his debt.

AVAILABLE MID-SEPTEMBER CLASSICAL LP CATALOGUE SEPTEMBER 1958 3s. 6d.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

The complete Gaite Parisienne arranged from Offenbach's music by Manuel Rosenthal in collaboration with Jacques Brindejonc-Offenbach for the Ballet Russe de Monte Carlo and first produced in 1938 is played by the Hollywood Bowl Symphony Orchestra under Felix Slatkin on Capitol P8405. It is a lively and sparkling performance and very well recorded. I have been unable to compare it side by side and in detail with the other two versions available, but I feel satisfied that the recorded sound here is the best of the three and I think it is more desirable than the 10-inch (but complete) H.M.V. version issued in 1954, despite the difference in price.

Simultaneously issued is an EP of excerpts from Gaitl Parisiense played by the Philadelphia Orchestra under Ormandy. This is thoroughly recommendable, too (Philips NBE 11062). The excerpts are the overture, galop, waltz and march (2), grande valse (3), Can Can No. 1 and Quadrille (4). The numbers in brackets refer to those used in the LP Classical Catalogue. This, it seems to me, is excellent value for the money and may well give all of the music that many will want.

Capitol also issues substantial extracts from Tehaikovsky's Stown Lake played by the Ballet Theatre Orchestra under Joseph Levine (P8416). It is good to find a goodly proportion of the less familiar numbers included. There are 14 dances in all and each is given on the label a distinguishing number as well as title. But unfortunately the numbering used does not seem to refer to any of the scores referred to in the Concordance Table compiled by Mr. F. F. Clough and published in The Gramophone in August 1955. It is quite obvious what most of the dances are, but less obvious in one or two cases and there is also what I feel must be a misprint in the case of the number 14a. Unfortunately, having been on holiday, I am unable to check these details thoroughly (which is a laborious process) and can only draw attention to the discrepancy. The recording is of excellent quality, clean and smooth. Despite the name of the orchestra and conductor, the performance seems to be one of the concert hall rather than the theatre, but this is no disadvantage for most people on a record; indeed for some it may even be a positive advantage. In short, a disc to recommend strongly.

Still the waltzes of Johann Strauss II con-

Still the waltzes of Johann Strauss II continue to appear, but still it is the same score or so that are favoured. Will not some company be bold and extend the choice available instead of repeating month after month titles of which there are already many desirable recordings available. The Hollywood Bowl Symphony Orchestra under Felix Slatkin give us Blue Danubs, You and You, Vienna Life, Emperor, Tales of the Vienna Woods and Arist's Life on Capitol P8421. The playing is very good, though it just lacks the true Viennese lift, and the recording is first class. But there is a tendency to omit or abbreviate the preludes and postludes which makes it impossible for me to recommend this disc in preference to a number of the available alternatives.

Similarly I should prefer some of the complete waltzes of Lanner, the contemporary and one-time colleague of Johann Strauss I, to a D.G.G. EP called Viennese Waltzes and Die Schönbrunner Waltzes and played by the Bavarian Symphony Orchestra under Edmund Nick (EPL30096). It is surely a potpourri. Lanner is sadly neglected by the recording companies and his name does not appear at all in the Classical Record Catalogue. Such records of his music

as have been issued are relegated to the Popular Catalogue and listed under their titles. To promote them so that how little of his music has been recorded can be seen at a glance might perhaps spur some company to take the initative.

One of the best records of a mixed orchestral concert that I have heard for some time is "A World of Music." played by the Capitol Symphony Orchestra under Carmen Dragon (Capitol P8412). The titles are: Carmen, Prelude Act 1; La Cuevaracha; Londonderry Air; Bartered Bride, Dance of the Comedians; Waltz in A flat (Brahms); Eugene Onegin, Polonaise; Carnival of Venice; Maid with the Flaxen Hair (Debussy) and Die Fledermaus, Overture. The arrangements of the Londonderry Air and the Brahms and Debussy pieces are pleasantly straightforward. That of La Cuevaracha is virtuostic, but no more so than the music will comfortably stand, and a number of unusual and interesting effects are achieved. Moreover it displays the fine quality of both playing and recording very effectively with its loud brassy introduction followed by some very delicate woodwind and, later, the broad sweep of strings. Carnival of Venice starts well in an elaborate but mellifluous style, but later there is a good deal of seeking after effect for its own sake and it is jazzed up regardless of the suitability of the material to such treatment.

"Music from the Volga" as the title of Fontana TFL5024 is more picturesque than strictly accurate as the anonymous sleeve note writer tacitly admits when he mentions St. Petersburg and other places which are many hundreds of miles from Russia's great river. It opens with a gopak, then follow sixteen traditional or quasi-traditional titles, and it closes with a repetition of the opening gopak, which, by the way, is not that by Mousorgsky, but introduces a fragment from the well known number from Tchaikovsky's Casse Noisette Suite. The arrangements are often unusual but undeniably effective and sometimes refreshingly original. I have never heard Boris Sarbek and his Orchestra before so far as I know. The orchestra is conventional in constitution and medium in size and plays extremely well. Each item is separately banded, but the moods and styles of these short pieces are so varied that the record can be enjoyed as a whole, in which it is unlike many similar collections,

which tend to be monotonous. Now for two records called Hi-Fi. The title "Hi-Fi à la Espagnola" (MRL2575) is no more than just, for the recording is up to the best Mercury technique in its brilliance. orchestra is the Eastman-Rochester Pops and the conductor is Frederick Fennell. The programme is an attractive mixture of the well known and the less familiar. Brazilian Sleigh Bells is much what the title suggests, Benjamin's Jamaican Rumba sounds very brilliant and Batuque (by Fernandez) is also exciting, although it has less to say than Benjamin's lively jeu d'esprit. Amparito Roca is one of the best Spanish marches that I know and Turina's Bullhehter's Prayer, which is new to me, is an attractive meditation largely written for strings, the muted tone of which is caught unusually effectively. The other titles are: Lecuona's Andalucia, the Intermezzo from Granados's opera Goyescas, Falla's Ritual Fire Dance, a Brazilian Dance by Guarnieri and a Malaguena, which is very familiar to me but which I have for the moment failed to identify.

The second Hi-Fi disc is "Further Studies in High Fidelity" and it contains such a very mixed programme of classical and popular snippets that I conclude it to be in the nature of a demonstration disc. For such a purpose it is admirable. The recording is brilliant and forward (Capitol SAL9027).

Three quarters of an hour or so of pipes and drums is obviously of limited appeal, even when divided into seven tracks, but Pye CML33001 containing a selection of slow and quick marches, strathspeys and reels and the Retreat Ceremony played by the Pipes and Drums of the 8th (Lothians and Peeblesshire) Battalion, The Royal Scots under Pipe Major D. Baillie must be one of the very best records of its kind ever to be issued.

One of the most interesting and enjoyable American folk song records I have heard is "Alan Lomax sings great American Ballads" (H.M.V. CLP1192). The accompaniments are provided by Alan Lomax himself and Nick Wheatstraw (guitars) and Guy Carawan (banjo). Mr. Lomax is not a great singer by any means, but somehow he "touches the spot" and he is probably America's greatest and most knowledgeable folk music collector. He was making records of the songs he collected for the Library of Congress twenty-five or more years ago. The fifteen songs on this disc represent pretty well all varieties of folk song; love songs, songs of the sea, work songs (notably the great Long John), nostalgic songs and songs that come from sheer high spirits and the enjoyment of life.

A somewhat similar collection is presented by the Roger Wagner Chorale on Capitol P8332 under the title "Folk Songs of the Frontier". There are thirteen in this case and only one (The Buffalo Skinners) is duplicated on the two discs. The style here is quite different of course, more polished and more sophisticated, but it is entirely appropriate and highly enjoyable. The accompaniments vary in their constitution, but are never unsuitable. Some similar records by this choir have not appealed to me, despite the excellent tone and fine technique. Here I feel that to this they have added a sympathy with and feeling for the music they

William Clauson in "Viking of Song" (quite what the significance of the title is has escaped me so far) gives us twenty traditional songs, many of them well known, on H.M.V. CLP1194 and is assisted by Johnny Gregory and his Group and Al Jeffrey. This is a mixed collection and is also varied in its presentation. Some are good, but I do not get on so well with the style of others. It is like the curate's egg, therefore, and in the main it is the livelier songs rather than the slow moving ones that suit the singer's style best.

The dozen folk songs and ballads of Ireland in "Presenting Patrick Hagan" are not all sung in the best of taste and this record (LBE22) is not up to the standard set by the previous Beltona Irish records. Listen, for instance, to the end of the ever delightful Garden where the praties grow. Let Patrick O'Hagan, who I see from his photograph on the record sleeve is a young man, study the old record of John McCormack in this song—not with a view of imitating him, but of emulating his artistic integrity and simplicity.

integrity and simplicity.

Far more desirable to my ears is "Irish Songs" sung by Liam Develly with harp accompaniment by Blaithin Reynolds (Delysé EDP203). Here pleasant voice, authentic style and beautiful (and largely unfamiliar) songs are combined. My Lagan Low is from Ulster and was collected by Sir Hamilton Harty, An Raibh Tu Ag An Gearraig ("Were you at the Rock?") is, as the sleeve note suggests, rather reminiscent of the Spanish flamenco, Down by the Lucan Dairy is a song which is still popular with the children of Dublin, but the origin of which has long been lost, Hide and Go Seek tells of the way of a man with a maid, and The

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madn here numb tenor HLP8 serena its kin Indian charac is Col. his Signal Bounie Boy is sung in a version which I do not remember to have heard before.

Still in Ireland, the admirable record by Bridie Gallagher, "The Girl from Donegal", which I reviewed favourably last November in 10-inch LP form (LBE17), is now issued on three Beltona EPs, IEP60, 61 and 62. There are four songs to each disc; presumably no room could be found for the thirteenth which completes the LP.

"Neapolitan Songs", a ten-inch LP (H.M.V. BLP1100) has eight songs by Gigli and in the main it gives us his voice at its finest, in the early and middle '30s. Some readers may like to have the dates of the original recordings and so I give in brackets after the titles what I make these to be after looking up the discographies. They are: Toma a Surriento (April 1935), Senza nisciuno (April 1934), Marschiare (June 1938), 'A Canzone' e Napule (October 1932), Santa Lucia (October 1949), Lucia, Luci (October 1932), Varcarola triste (April 1949) and O sola mio (March 1934).

March 1934).

It would seem that this is intended as a "revised version" of BLP1034 (which was reviewed in the November 1953 issue of The Granop-hone by J.F.) due to the recent international reshuffle of company alliances. Six titles (all recorded in Europe) are duplicated on the two discs, but the two recorded in America which were included in the older disc (Carmela and Addio a Napoli) are here replaced by Marchiare and Varcarola trists, both of which were recorded in London. Gigli collectors will hope now that R.C.A. will be inspired to issue the two deleted titles along with others recorded in U.S.A.

I did not care for Pye's first volume of "This is Britain", and I do not like volume two

(CEM36012) any better. Here Britain is represented among others by the Duke of Bedford, the Helston Furry Dance, Speakers' Corner in Hyde Park, Debs Delight and the Petticoat Lane Market. Some of the items could not have been easy to record successfully, but I see no reason why a snippet from "My Fair Lady" should not have been better recorded. This sort of thing can be mildly amusing heard once as a broadcast, but I cannot conceive who will want to have it permanently on a record.

Two extended-play 45s have been issued previously in some other form. In April last I suggested that Pye CCL30125 featuring Larry Adler in a number of items specially arranged by or for him was rather too much of a mouthful, that, however well played, the harmonica was better in small doses and that the material on this LP would be better distributed over a series of EPs. Four of the best titles are now issued in this form (CEC32014). They are Carmen Fantasy, Shanish Dance (Granados), Bolero (Ravel) and Benjamin's Jamaican Rumba.

The other reissue is taken from some 78s issued in 1950 (Col. DX1696 and DB2710 and

The other reissue is taken from some 78s issued in 1950 (Col. DX1696 and DB2710 and 2711). The title given to the new disc (SEG7807) is "Wales—Land of Song", and it contains four traditional sougs sung by the Morriston Orpheus Choir conducted by Ivor E. Sims.

They are Rhyfelgyrch Gwyr Harlech (March of the men of Harlech), Cyfri'r Geifr, Y Delyn Aur and Ar Hyd Y Nes (All through the Night). This is typical of Welsh singing at its best and the recording is excellent. "All through the Night is a lovely song in any language, but never sounds quite the same as when sung in Welsh and with patriotic fervour as here.

South America being exotic, "it couldn't be more boring if it tried". The latest individual Latin tune to reach multiplicity in the supplements is Cha-Hua-Hua, of which the most pleasing version is a relaxed one by Hugo and Luigi (Col. DB4156*) which is backed by a nostalgic old-world song, Twilight In Tennessee. Ralph Marterie is runner-up on Mercury MT232*, with a non-vocal Torero on the other side, mostly guitar and accordion and both pleasing. The other exotics from the tropics include a rather mollified Perex Prado on R.C.A.1067*, Patricia and Why Wait?, a snarling sax. and clomping rhythm from the Champs (London HL8655*) in El Rancho Rock and Midnighter, and a peculiar thing in two parts called Ungaua by the Kingpins (London HLU8658*), whose jungle noises were composed, if that is the word, by four Italians and what looks like a Frenchman.

In case anyone is taken in by the title Heavenly Piano Sounds on H.M.V. 7EG8362 by Ferrante and Teicher, I would like to warn them that while agreeing that the piano tone used is unearthly, that doesn't make it heavenly. The effect is like that of Musique Concrète. At the risk of being thought too much of an old fuddy-duddy, perhaps prematurely so, I will say that the way I like to hear piano duets is in the style of Malcolm Lockyer and Dennis Wilson as on their Envoy record EVP103. Quiet, unobtrusive and completely charming are their interpretations of Should 12, Always and other tunes, and I do hope this little record, coming from a young and enterprising company, achieves the success its civilised and gracious approach deserves.

Another fine record of an utterly different type is Philips BBR8121, whereon Mitch Miller and his Orchestra play Mitch's Marches. Most, if not all, have been or are still available on standard discs, things like Colonel Bogey and The Yellow Rose Of Texas, but in this form they offer some rousing entertainment, and at length. Still another virile record is R.C.A. RD27068, presenting the old original Glean Miller orchestra of 1939-1942 in some of their all-time best-sellers, In The Mood, American Patrol, Pennsylvania 6-5000, listen to 'em and don't weep—they're great stuff, and you'd never know they were made before a number of today's record-buyers were born, they're so well-preserved musically and well-recorded technically.

For a rest from brassy music, listen to Nelson Riddle and his Orchestra on Cap. T915 in Sea Of Dreams, a fine set of not too overworked soothing melodies of all ages, or to an EP from the Mantovani LP of Concert Encores (Decca DFE6462). (There are as usual a lot of these EP excerpts from previously reviewed LPs, and excellent though many of them are, I haven't space to go into them all again.)

A man who has departed, alas, from our ken these seven years is Freedy Gardner, whose golden alto sax. is heard again in Stardust and other good standards on Col. SEG7791, showing these screechers and honkers just what an alto-sax. should sound like. Other instrumental solos come from Hutch Davie and his Honky-Tonkers in a rather rough, coarse coupling of Meade Lux Lewis's famous Honky-Tonk Train Blues and At The Woodchopper's Ball (London HLE8667*), and from Jimmy Shand, the Scottish accordion star. He plays Shufflin' Samuel and Whistling Rufus, on Parlo. R4452, making the second of the latter number on this label in six months (the other was by the Barnstormers Spasm Band, reviewed in May, though nothing could be more different from that performance than this).

Four more orchestral items remain before I run through the vocals. At least, one of them is more choral than orchestral, by **Percy Faith** on Philips PB838*. He offers Same Old Moon.

MISCELLANEOUS AND DANCE By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately

ofter the 78 r.p.m. number.

"Hey there! Got a match?" The latest idiocy from America asks this apparently rhetorical question throughout a quite inoffensive piano solo backed up by guitars that chug along rhythmically on two or three records this month. Lou Stein's (Mercury MT226°) is one of the easiest to take, as the musical part of it is treated very tastefully (and the reverse, a similar thing called Who Slammed The Door? is not unpleasant, though rather thin). The sinister voice on these becomes a raucous snarl from Wee Willie Harris (Decca F11044°) and his coupling, No Chemiss, Please is just banality personified.

It's probably just another of those midsummer madnesses that go on into the autumn. I have here a saner, if rhythmically lumpti-tumpti number called Summer Serenade and played as a tenor sax. solo by Ernie Freeman (London HLP8660), though I would hardly call it a serenade. It's considerably easier than most of its kind are to listen to, though, but I found Indian Love Call on the other side very lacking in character. Another seasonable holiday record is Col. SEG7805, on which Eric Winstone and his Sighing Strings (well, that's what they call

them) and the Alan Moorehouse Choir present a comprehensive collection of breezy holiday songs non-stop. It fairly reeks of Butlin's, of course.

I have a note of several recordings of The Bird On My Head, a strange study in surrealistic selfpity, of which perhaps the most entertaining for those able to be entertained by such things is by David Seville and his Orchestra (London HLU8659*). It's backed by Hey Three, Moon, entirely vocal again, but cheery and clean and with no peculiar tendencies towards anything screwy.

Despite the success of Tom Hark, I see little real evidence of any other kwela music catching on here, though H.M.V. 7EG8369 offers about fifteen minutes of almost unendurable monotony on similar lines by the Alexander Shamber Boys (and Girls) and the Benoni Flute Quintet. Instructions for jiving to kwela are given on the sleeve.

Frankly, I find the music of **Os Brasileiros** on Parlo. GEP8662 in four numbers under the heading *Brazilian Beat* (mostly sambas) little more interesting than kwela itself, with their clicking, scraping and knocking noises, while on Fontana TFR6014, a number of Latin-American groups of musicians and singers offer some native melodies under the heading *Fiesta Tropical*. I know exactly what Noël Coward's *Nina* meant when she opined that, far from

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and the best version so far of the title song of the film "Indiscreet". Both these are very well done, with grace and finesse. Then there is another partly choral, but mostly orchestral, disc by Ray Martin on Col. 33SX1093, of what are called Million-Dollar Melodies. Whether all of them are worth that much in any currency is a matter of opinion, but they are all best sellers, and feature the current vogue of the chorus intoning the titles at intervals. The rest is rather brazen. As good as anything from Britain or America is Raymond le Fevre's Orchestra on Felsted PDL85051. Entitled *Lie* Back And Listen, I find the title-directions difficult to comply with as the music is big and full, which makes you want to sit up and take notice, but that is preferable to being shot out of your chair to look frantically for earplugs and

Lastly, Ted Heath, Mantovani and Edmundo Ros link musical hands to provide two numbers each for Decca's annual Lord's Taverners record (F11043*). All profits and royalties are devoted as before to the National Playing Fields Association. No-one can say there isn't value for money on this fine disc, which would deserve support even if it were not dedicated to so worthy an object.

And now the vocals . . . One of the most attractive new records is the latest David Whitfield on Decca F11039*, which has him singing a revival of That's When Your Heartaches Begin, and The Right To Love. Another is James Morgan's London (HLR8649*) on which she sings Once More, My Love, Once More and Enchanted Island with poise and maturity, both very rare qualities these days, I find. In the words of one of the Goons, "I don't know who you are, but you've done me a power of good "

Exactly the opposite may be said of the G Notes (Oriole CB1456*), in Ronnie (How I Wish He'd Notice Me) and I Would, who sound as if they are all girls under fifteen. I Would is actually quite a good number, the best one being by Margie Rayburn (London HLU8648*) despite the use of the multi-(London recording gimmick, and another teen-slanted number (to use a favourite sales-talk expression), number (to use a favourite sales-talk expression), Alright, But It Won't Be Easy. (Another of these is Guess What The Neighbours'll Say by the Four Lads on Philips PB639*, backed by another Enchanted Island, nowhere near as satisfactory as Jane Morgan's above.) The Beverley Sisters have also recorded I Would, rather harshly, with Left Right Out Of Your Heart as a pairing, itself less attractive than Patti Page's altogether neater version on Mercury MT223* backed in turn by another of the multi-voiced performances, Longing To Hold You Again.

While still on the records for the young that are not exactly children in the accepted sense, I suppose I had better mention that Elvis Presley has two of the numbers from his latest picture "King Creole" on R.C.A. 1070°, strictly for those who worship him (not for a heretic like me!), and that the McGuire Sisters on Coral Q72327* leave no one in any doubt as to the age-group of their intended audience in Ding-Dong and Since You Went Away To School. For the poor little rich girls (and for all I know, boys too), there is a 12-inch LP (Col. 33SX1092) of last year's wonder-boy, Paul Anka, which includes the famous (or infamous) Diana and lots of others that he didn't write himself, and for the very youngand perhaps the young-at-heart who like a chuckle at something obviously absurd, there is Tommy Steele's fantasy (Decca F11041*) called I Puts The Lightie On. Oh yes, I found this one funny! It's backed by The Only Man On The Island, which suits the bouncing Mr. Steele better than it does the more composed Vie Damone (Philips PB837*), a better example of whose art is found on the reverse, When My Love Smiles.

Oddity department: R.C.A. 1069*, on which a Japanese-American girl named Pat Sazuki squeals Daddy and Just One Of Those Things. A good balancer for this: R.C.A. 1068*, with Gene Kelly singing very tenderly his song from "Marjorie Morningstar", A Very Precious Love, with Ray Heindorf's Orchestra, who accompany him in the above song, playing Uncle Samson, the amusing bassoon novelty from the same film. This month's unintended laugh for me came from Laurie London on Parlo. R4450*, singing the coda of Basin Street Blues ... "Where I can lose my Basin, where I can lose my Basin ..." This and the old spiritual Joshua certainly get put over with enthusiasm, as usual with this youngster, who has achieved a great deal since his discovery at last year's Radio Exhibition.

THE MONTH'S CHOICE

Malcolm Lockyer and Dennis Wilson

Envoy EVP103 Cap. T915 London HLR8649 Nelson Riddle Orch. Jane Morgan Tommy Steele Gene Kelly Decca F11041 R.C.A. 1068 Julie London London HLU8657 George Romaine Dinah Shore Fontana H144 R.C.A. RD27072 Johnston Brothers Decca LK4266

Michael Holliday (Col. Two artists, Michael Holliday (Col. DB4155*) and Rosemary June (Fontana H141*) both sing Pll Always Be In Love With You, written as a waltz for an early "talkie" and hardly ever played or sung as other than a fox-trot since, as in both cases here. I prefer it as written; in both examples here, the backings are more interesting, Michael Holliday's being I'll Be Loving You Too (though I've heard better from him and Parent June 1997). heard better from him) and Rosemary June's Person To Person, which is done in an intimate style reminiscent of Julie London.

That outstanding young artiste has a standard (London HLU8657*) and an LP (London HAU2112) this month. The former comprises It's Easy and a song from her film "A Question Of Adultery", My Strange Affair, which is Miss London at her seductive best; the LP doesn't offer much scope for her particular talents, as it includes things like Bye-Bye, Blackbird, When The Red, Red Robin and other (excellent) numbers that are just not hers.

If you can take the vocal mannerisms of Ray Burns (Col. DB4157*) and Malcolm Vaughn (H.M.V. POP502*) you will find some pleasant songs in the former's bouncy Meanwhile, Back In My Arms and The Better To Love You, and in the latter's oldie, Miss You and more recent hit, Ev'ry Hour, Ev'ry Day Of My Life. If I must have tenors, though, I would rather hear Victor Soverall (H.M.V. POP501*) in Come Back To Sorrento and To My Love, for which he is well suited, than either Malcolm Vaughn or Harry Secombe, on Philips PB840*, who sounds so very strained and nasal in Ah! Sweet Mystery Of Life and At The Balalaika.

It seems as if an old Irish ballad that I remember dimly during the war was sung by Barbara Mullen, I Know Where I'm Going, hit the Hit Parade, or is about to do so. I have a record of it by Glen Mason (Parlo. R4451*) whose version is less satisfactory than that of George Hamilton IV (H.M.V. POP505*). Neither are exciting, however. The male voice of the month for me, though, is that of George Romaine on Fontana H144*. It's a long time since I heard a first-time recording by such an easy, unassuming, personable voice. He sings Unspoken and Some Place To Go. I hope the answer to the second title is "The top".

Two new records are issued on Nixa by the

man who is already at the top of his particular tree—Lonnie Donegan. In country blues style on N15148* he sings Betty, Betty, Betty and Sally, Don't You Grieve, and on NPT19027, a mixture of spirituals and country songs, including Times Getting Hard, sung like a cross between Julie London and Whispering Jack Smith. Another rather odd record is Oriole Smith. Another rather odd record is Oriole CB1453*, both sides of which are of a road-safety song called Safety Sw. One side is by the Four Gibson Girls, sung; the other is of a collection of personalities such as the Duke of Bedford, Sheila van Damm, Stirling Moss and Dennis Compton intoning solo verses dealing with the theme of preventing road accidents. They all sound very self-conscious, but so long as the message gets across, that matters little.

In view of the tendency during the past few years to idolize American heroes of whose existence we in this country were almost existence we in this country were almost totally ignorant, it is rather pleasant to find Gary Miller singing of Ivanhoe Of England on Nixa N15151*, albeit backed by a duet with Marion Ryan, A Couple Of Crazy Kids, though this is a rather disarming bit of teenery. Connie Francis, the current teenage rave, pursues her laudable policy of delving back for old songs, but I think she might have done better than to revive the tear-jerker of 1918, I'm Sorry I Made You Cry. The reverse of M.G.M. 982 is Lock Up Your Heart, and that too is quite uneventful.

There is a very nice waltz ballad reaching out for popularity-though it'll have to be quick if it's not to be put in mothballs till next summer on Mercury MT229* is hardly preferable to the group called **Bud and his Buddies** on Starlite ST45-006*, though their coupling, Sing A Little Sweeter, is reminiscent of the Dance Duet from Humperdinck's Hansel And Gretel, and altogether more pleasing than Draper's I'm A Chicken-Pickin' Hawk.

This comparatively new Starlite label also features **Jodie Sands**, on ST45-005*, who lisps her r's in All I Ask Of You and The Way I Love You, though I think she is preferable to the thickly-laid-on slink of Sarah Vaughan (Mercury MT222*) in What's So Bad About It? and the theme song of the film "Too Much, Too Soon". In any case, our own Petula Clark can beat her at the same game of erotic and exotic material in Devotion and St. Tropez (Nixa N15152*), or in her French-language songs that include Whatever Lola Wants (Nixa NEP24089), or in her memories of early film-songs (Nixa NEP24062).

The rest of the 78s are male voiced; there is Frank D'Rone on Mercury MT228* in a dreary off-key moan (Our Summer Love) and a chirpy thing called Little Pine; the Singing Sailors on Decca F11045* in a suitable, but not so well-balanced (technically) set of three nautical songs, and a more successful Sorry, Sorry, Sorry; Max Bygraves (Decca F11046*) in two cheery and somewhat philosophical numbers in the Al Jolson manner, Gotta Have numbers in the Al Joison manner, Gotta Haw Rain and Little Train; Billy Eckstine (Mercury MT224*) wasted on Vertigo and more suited to In The Rain (how wet can you get?); the dependable and good-as-ever Teddy Johnson (Nixa N15153*) in Merci Beascoup (from "Girls At Sea") and A Great Big Piece Of Chalk, and finally, the brilliant James Kenny star of finally, the brilliant James Kenny, star of "Expresso Bongo" at the Saville, London, in his delightful Tommy Steel impression Expresso Party, and that excruciatingly good Shrine On The Second Floor.

The EPs and LPs offer the usual interesting assortment of talent. I can recommend Scots lassie Lydia MacDonald in a good set of her native songs, sung in modern rhythmic style to the accompaniment of Ted Heath's Orchestra on Decca LK4272, and of course the impeccable Dinah Shore (R.C.A. RD27072) in Holding Hands At Midnight, beautifully done, even if it

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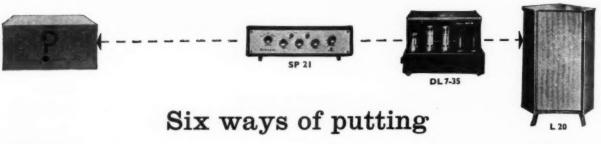
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includes Once In A While and It Had To Be You again. Our old friend The Very Thought Of You is well-sung, as are all the numbers on Decca LK4266 under the most appropriate title Easy, by the Johnston Brothers, who are also heard on Decca DFE6458 in Join In And Sing Again, rousing raggy and 'twenties-era chorus songs accompanied by George Chisholm's Sour-Note Six. There is a distinct sheen about this vocal group that betokens the professional musician. The difference is marked when you consider the amateur teenage group the Kestrels, on Donegall MAU500. Still, everyone has to start, and these chaps may go far in the right direction. I think they have what it will eventually take.

He who has gone as far in the right direction as any man can reasonably be expected to goas any man can reasonably be expected to go— Bing Crosby—is represented by a good set of his Western numbers, sentimental songs like Tumbling Tumbleweeds, on Bruns. LAT8253. His sparring-partner in the 1954 film "White Christmas", Danny Kaye, comes up on Cap. T1016 with a set of numbers from his new film "Merry Andrew", which is backed by Billy May's Orchestra in the circus music from the same film. All good fun but you need to see same film. All good fun, but you need to see

be show, of course.

Doris Day has an EP (Philips BBE12187) of The Song Is You and other earlier successes, still good after eight years or so, and the Hi-Lo's have a new LP (Philips BBL7235) of The Love Nest and others, more elaborate than the Johnstons, and thus not as "easy"—at least, not on my ears. Peggy Lee on Cap, T979 sings cheery numbers under the heading Jump For Joy, and makes her most successful LP yet, I would say. Jo Stafford, herself, not "Darlene Edwards", is glossy and sophisticated as a copy of Vogus in Swingin' Down Broadway on Philips BBL7243, and Frankie Laine the almostforgotten, croaks and gasps in Italian, French Spanish and sometimes English in Foreign Affair on Philips BBL7238.

This month's original-cast record is of the American production of "Gentlemen Prefer Blondes", the American opposite number to "The Boy Friend", dealing much less gently with the mid-'twenties and their manners and

modes. Quite good fun (Philips BBL7232). Then there is an EP (Nixa NEP24073) of the **Trinidad Southern All-Star Steel Band** with some more of their peculiarly insinuating steel-drum and gong music. Subdued in tone and with lively rhythm, but I think this is enough at one go, though.

Stereo Pops

Stereo recording clearly has its hazards. One of them is illustrated in Pops go Stereo (Nixa NSEP85000, an EP 45) when in Opus One a just audible muted trumpet solo is played caressingly into a microphone that is clearly not connected to the recording system at all, let alone to one or other track. Yet in spite of this misfortune, and of an almost non-existent bass end to the recording, the Bill Shepherd Orchestra plays with a beat, and the Beryl Stott Group sings with a beat; so, too, for half of You're Just In Turn the disc, though, for a hodge-podge that doesn't seem to fit at all: Marion Ryan asking if it wouldn't be luvverly, and Tony Osborne agreeably tinkling in a little Spanish town; recording now beginning to suggest at last first-class standards, but planning of the disc as a whole suggesting nothing of the sort.

but correctly credits it to "Fats" Waller in the heading, and also on the label.

The City Ramblers
Delia's Gone: Keep Your Pistol Good And
Loaded/Careless Love: Boodle-Am-Shake.

(Tempo 7 in. EP EXA77-13s. 71d.)

The City Ramblers, one of the units which came into existence at the start of the "skiffle" craze, has been the only group to play anything other than the usual "skiffle" tunes and include instruments other than guitars and washboards. The only group adhering to these principles, it is still attracting large audiences (at the Cellar Club in Soho). On this record, everyone plays and sings. Careless Love, however, is the most outstanding track, for it presents Chris Bateson performing on his famous paraffin funnel and trumpet mouth-piece. The others are more in the hill-billy idiom, underlined by Eric Bunyan's country-style violin. I do wish this group would record more of the out-and-out jazz numbers that I've heard them play; their version of Shine, for example, really moves.

Eddie Davis Trio What Is This Thing Called Love?: All The Things You Are/Whispering: You Are Too Beautiful.

(Parlophone 7 in. EP GEP8685-11s. 14d.)

For me, tenor saxist Eddie Davis was the most memorable soloist with Count Basie last year. Frank Wess, Frank Foster and Thad Jones may have been more inventive jazzmen, but they failed to match Eddie's tremendous presence and personality. On some of these titles he hews close to the rhythm-and-blues line yet remains acutely aware of the division between excitement and bad taste. He never oversteps this boundary despite the forcefulness of his expression, while his ballad playing on You Are Too Beautiful shows that he is also capable of a gentle approach when necessary. An awareness of contemporary jazz is indicated by his use of *Groovin' High* as the last chorus of Whispering; both tunes have the same chord progression. As on previous Eddie Davis Trio releases, the accompaniment consists of Doc Bagby on organ and Charlie Rice on drums.

Jimmy Deuchar Quintet-Sextet

"Pal Jimmy"

My Funny Valentine: I Didn't Know What
Time It Was: Bewitched: I Could Write A
Book, Heather Mist: Jak-Jak: Pal Jimmy:
Split Second.

(Tempo 12 in. LP TAP20-38s. 3d.)

Following the current fashion of making jazz versions of show tunes, Jimmy Deuchar has recorded four Rodgers and Hart songs from the film version of John O'Hara's Pal Joey. Tubby Hayes plays tenor on I Could Write A Book (the best track, incidentally) and baritone on the others. The result is pleasant, though uneventful, jazz. If this side of the record creates the initial sales inducement then it has served its purpose, for the reverse contains music of greater merit. The sextet's front-line comprises trumpeter Deuchar, Derek Humble on alto and Ken Wray, valve-trombone, three jazzmen currently with Kurt Edelhagen's orchestra in Germany. All four Deuchar compositions are above-average "originals" and the solos are valid and convincing. Derek Humble displays traces of Gigi Gryce in Heather Mist while Deuchar and Wray, both muted, play a constructive "chase" passage. The rhythm section is very good; Kenny Napper takes two fine choruses on the twelvebar Pal Jimmy, playing with the unquestionable authority of Leroy Vinnegar. Harry South, a pianist influenced by Al Haig, and drummer Phil Seamen make ideal musical companions. On this showing British modern jazz appears to be in a very healthy state.

JAZZ ^ SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

Art Blakey's Jazz Messengers

Woodyn' You: Sakeena/Shorty: Dawn On The Desert.

(London 12 in. LP LTZ-J15110-37s. 61d.)

The constant changes of personnel within the ranks of Blakey's Messengers have resulted in a steady deterioration in musical Recorded in May of last year, this LP features perhaps the weakest of all Blakey's groups: Bill Hardman, trumpet; Johnny Griffin, tenor; Sam Dockery, piano; Spanky DeBrest, bass; Sabu Martinez, conga; and Art on drums. The music is nervous-sounding and staccato, with little substant, taste or reglodic inventives. with little subtlety, taste or melodic inventiveness. Clearly Blakey sells excitement in a highlycharged manner, but so did Flip Phillips and Buddy Rich with JATP some years ago. I fail to see any justification for continuing this clichéridden style which contains all the worst elements of the Parker Quintet formula and virtually none of the valuable lessons. Blakey himself is a tower of strength at all times, but the overall effect is too shattering for sustained listening. If there was just one front-line instrumentalist of merit to offset the purely rhythmic quality of Art's work it would be a different story; unfortunately both Hardman and Griffin lack continuity of expression and the banality of their solo playing is irritating.

Needless to say, with two titles a side, all the musicians are given extended solos which stretch their powers of imagination beyond breaking point.

Papa Bue's New Orleans Band Moten Shake: Tell Me Your Dreams/Bourbon Street Parade: My Mama Rocks Me (V.). (Tempo 7 in. EP EXA78—13s. ?4). Long, Deep And Wide: Bill Bailey/Blue Bells Goodbye: Close Fit Blues.

(Tempo 7 in. EP EXA80-13s. 71d.)

This Danish " trad " band is one of the most satisfactory European units I have heard on record; another is Henrik Johansson's, also Danish. Although Jorgen Svare on clarinet has a tendency to play a shade sharp at times, the ensemble sound is full-blooded and the rhythm

Bourbon Street Parade and Bill Bailey are played too fast, but Moten Shake, a pot-pourri of three or four themes used by the late Bennie Moten of Kansas City, and Long, Deep And Wide more than counterbalance this by their excellence. A feature of this band that I like is their attention to light and shade; the quiet cornet-clarinet duets on several tracks recall those on the O.D.J.B.'s I've Lost My Heart In Dixieland.

The sleeve refers to Long, Deep And Wide as a Clarence Williams' composition in the text,

Dutch Swing College Band
New Orleans Stomp: When It's Sleepy Time
Down South: Where's My Heaven?: Creole
Belles: Three Little Words: The Last Time/
Kansas City Stomps: Bob's Blues: Knee
Drops: St. Louis Blues: I'm Coming,
Virginia: Come Back, Sweet Papa.

(Philips 12 in. LP BBL7228-37s. 6jd.)

Despite the sleeve-note's reference to a wellbehaved audience, it is always obvious that such gathering was present. It makes its presence even during the actual performances, bursting in immediately a solo ends. If there must be jazz concerts, with people soaking up dance music as if they were listening to a symphony or concerto, at least let the audiences behave comparably, waiting for the end of each number before making a sound. This applies, of course to the sitteness of all nations. of course, to the citizenry of all nations.

The music, as a matter of fact, is nothing to et terribly excited about anyway. Nice, clean Dixieland jazz, it follows more or less faithfully those trails blazed upwards of thirty years ago by Armstrong, Oliver, Morton and the rest. Creole Belles (the title should be plural) recalls the group that led the New Orleans Renaissance in 1941—Lu Watters' Yerba Buena Band. Only Where's My Heaven?, a soprano saxophone solo by Dim Kesber, is at all original, unless one counts the furious pace at which Three Little Words is taken.

Roy Eldridge
"The Heat's On: School Days (V)/Echoes Of
Harlem: Saturday Night Fish Fry (V).

(Esquire 7 in. EP EP195-13s. 71d.)

There are moments when one suspects that Roy Eldridge would have done well as a gym instructor. During The Heat's On, for instance, his trumpet leaps about with more agility than sense. As always, he starts off well, but wildness gets the upper hand. Echoes Of Harlem is better, a sober treatment of the Duke Ellington composition with Roy playing Cootie Williams' solo in a less intense but very lyrical fashion. School Days (whimsical) and the two-part Saturday Night Fish Fry (exuberant) are mostly devoted to Roy's singing.

Recorded in Sweden in January, 1951, when Eldridge was playing in Europe, these tracks were originally issued here on 78s. A group of Swedish musicians gives the trumpeter fair support, with tenor saxist Carl-Henrik Norin the only other soloist of interest.

Don Elliott Sextette

n Emort Sextecte
"A Musical Offering"
Soon: Catana: Rough Ridin': Straits Of
McClellan: Cry Me A River: R's You Or No
One/Our Love: Jass Me Blues: Azure Te:
Miss Wiss-Key: Mood Indigo: Don't You
Know I Care (Or Don't You Care To Know).

(H.M.V. 12 in. LP CLP1186-85s. 10d.)

This is another of those LPs designed, apparently, to meet the requirements of both jazz and non-jazz lovers. It results in pleasing neither, for there is insufficient jazz content to interest the former and not enough straight melody for the latter. The neat but unremarkable scores are by Quincy Jones ("You might call them 'daylight' arrangements", Jones is quoted as saying) and a high percentage of the performers involved—Elliott on mellophone and vibes; guitarist Joe Puma and flautist Herbie Mann—are really little more than competent dance-band musicians. Technically the music cannot be faulted, but only Al Cohn's baritone solos held my interest, and Cohn plays on only seven of the tracks.

Don Rendell

We have been advised by the Decca Record Co. that the Don Rendell EP, reviewed on page 127 of the August issue, will not now be available until later in the year.

Too many albums of this nature have been produced since the commencement of the fullscale recording flood. I suggest that this particular LP will be forgotten in twelve months'

Wally Fawkes-Sandy Brown Quintet

Lullaby Of The Leaves: Swingin' The Blues/ As Long As I Live: Lazybones. (Decca 7 in, EP DFE6379-11s. 54d.)

A clarinet duet could easily be a most boring affair. Luckily Wally Fawkes and Sandy Brown possess very contrasting styles and exploit them most intelligently. Fawkes is, of course, the more graceful and elegant of the two, Brown the more audacious and biting. Certainly I agree with Wally Fawkes when he says of Sandy: "He plays a lead better than most trumpeters I know". On the whole I think I prefer this EP to the previous one by the same group (Decca DFE6378). Ian Armit's piano solos are a bit colourless, but he, Lennie Bush and Eddie Taylor make up an excellent rhythm section.

Lennie Felix

Indiana: Pennies From Heaven (Take 1):
Pennies From Heaven (Take 2): Prelude To A
Kiss: Fine And Dandy/Squeese Me: Sunny
Side Of The Street: If I Had You: One For
Bill.

(Nixa 10 in. LP NJT514-27s. 10d.)

At long last Britain's will-o'-the-wisp pianist, Lennie Felix, has been lured into a recording studio to make his first LP. Unhampered by bass and drums, he has produced some high quality, middle-of-the-road jazz which reflects the work of his favourite pianists: Tatum, Hines, Wilson, Waller, etc. Lennie is not an outright copyist; he is a diligent searcher who seeks the means rather than the end. I know of few European or American pianists playing today who have assimilated the "stride" style so successfully. On the evidence of this LP I would say that Felix could even hold his own with such an artist as Cliff Jackson. The two takes of Pennies From Heaven, by the way, are striking proof of his creative spontaneity, for the versions differ greatly in mood and tempo.

Felix could easily become an important figure in British jazz, taking his place alongside such individuals as Bruce Turner, Don Rendell and George Chisholm. Further exposure, by way of records, might help him to attain that stature.

Ella Fitzgerald

"The Irving Berlin Songbook, Vol. 1"
Let's Face The Music And Dance: You're
Laughing At Me: Let Yourself Go: You Can
Have Him: Russian Lullaby: Puttin' On The
Rits: Get Thee Behind Me, Satan: Alexander's
Ragtime Band/Top Hat, White Tie And Tails:
How About Me?: Cheek To Cheek: I Used
To Be Colour Blind: Lazy: How Deep Is The
Ocean: All By Myself: (You Forget To)
Remember.

(H.M.V. 12 in. LP CLP1183-35s. 10d.)

"The Irving Berlin Songbook, Vol. 2"
Suppertime: How's Chances: Heat Wave:
Isn't This A Lovely Day: You Keep Coming
Back Like A Song: Reaching For The Moon:
Slumming On Park Avenue/The Song Is
Ended: I'm Putting All My Eggs In One
Basket: Now It Can Be Told: Always: It's
A Lovely Day Today: Change Partners: No
Strings: I've Got My Love To Keep Me Warm.

(H.M.V. 12 in, LP CLP1184-35s, 10d.)

Ella continues her definitive versions of better-quality popular songs with this two-volume tribute to Irving Berlin. On these records, unlike the previous Cole Porter and Rodgers and Hart collections, she is accompanied by arranger Paul Weston's orchestra. I should like to be able to say that Weston is a far better choice than Buddy Bregman, but to do so would not be entirely accurate. On some tunes Weston's orchestrations are more imaginative and sympathetic than anything Bregman

might have conceived, but on others the dubious honours are about equal.

Ella, of course, is supreme, and there is no other singer I would rather hear interpreting such a wealth of melodic material. Charles Fox's informative notes give details of the shows which gave birth to many of the songs, and the sum total is a veritable cross-section through forty years of Broadway successes. Some of the numbers (How About Me?, You Keep Coming Back Like A Song, etc.) have an air of tender wistfulness about them which contrasts strongly with the punch of Pre Got My Love To Keep Me Warm. Puttin' On The Ritz must be one of the most difficult songs to sing correctly, yet Ella's masterly control, diction and phrasing make it seem an easy task. A few instrumental solos can be heard throughout the course of the thirty-one tunes (Don Fagerquist is one of the trumpeters; the alto saxist might well be Art Pepper), but the accent is very much on Ella. Which, of the accent is very much on Ella. course, is just as it should be. A.M.

Erroll Garner

"Penthouse Serenade"

I Cover The Waterfront: Love Walked In Ghost Of A Chance: Indiana: Somebody Loves Me: Body And Soul: Penthouse Serenade/Undecided: Red Sails in The Sunset: I Can't Believe That You're In Love With Me: Stompin' At The Savoy: Stardust: More Than You Know: Over The Rainbow.

(London 12 in. LP LTZ-C15125-37s. 6jd.)

"Soliloquy"
You'd Be So Nice To Come Home To: No
More Time: I Surrender Dear/If I Had You:
Don't Take Your Love From Me: Soliloquy. (Philips 12 in. LP BBL7226-37s. 61d.)

The London LP, taken from the American Savoy catalogue, contains eleven titles recorded in 1949 and three in 1945. (The sleeve listing is not wholly accurate; Indiana was actually made at the same session as Somebody Loves Me and Stardust.) Erroll's playing is more stereotyped here than of late and he tends to coast along on the metronomic beat stated by bass and drums. Too frequently he lapses into his legato "cocktail lounge" style with spread chords and arpeggios. The recording quality is uneven and generally lacks clear definition.

The Philips album, made in February of last year, is much better, principally because Garner is unaccompanied and free from three-minute time limits. Playing alone causes Erroll to make fuller use of his left hand and on the up-tempo numbers he stabs out chords in the manner of a rhythm guitarist. Occasionally, in If I Had You for example, he hits out with such ferocity that I would have sworn a drummer had sidled in unnoticed. In her sleeve note, Martha Glaser, Garner's personal agent, states: "So versatile has Garner been that we've somehow let the years pass without cutting a solo session". In fact Erroll made two similar unaccompanied dates for Columbia during the previous eight months, but in the light of his tremendous output (over four hundred sides since 1944) perhaps we can excuse Miss Glaser her inability A.M. to keep abreast of the times.

The Gin Bottle Seven

"Gin Bottle Jazz"

Four Or Five Times: Aggravatin' Mama (V.)
Shake That Thing: Nagasaki (V.): Angry:
Apex Blues/Eccentric Rag: Wolverine Blues:
Pallet On The Floor (V.): Dallas Blues: Oh,
Baby: Milneburg Joys.

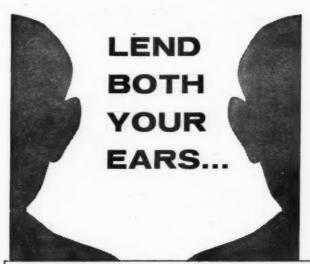
(London 12 in. LP LTZ-U15115-37s. 6ld.)

Don't get thinking that this record has anything to do with either bathtub gin or the Gin Bottle Four. The latter group, of course, was the quartet which recorded Blue Blood Blues and Jet Black Blues for Okeh back in 1929, with King Oliver, Eddie Lang and Lonnie Johnson all in the studio. No, this title is just a salescatching way of describing jazz which is really good enough to sell on its own merit anyway.

Carl Halen-he plays cornet and trumpet

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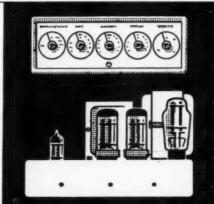
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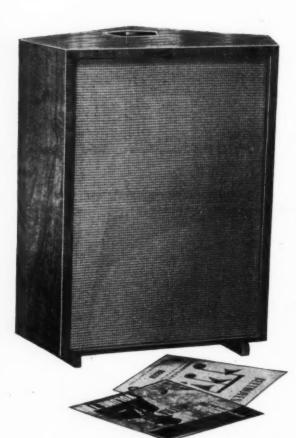
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and leads the group—made these tracks at two sessions in 1954, and I am happy to say that the band sounds very good indeed. Johnny Pollock's tuba-playing is particularly fine, never stodgy or lumpy, but always smooth and kept in a proper relation to the ensemble. Martin Kollstedt's clarinet work is inclined to be weak, particularly in his feature number, Eccentric. In the end, I suppose, it is the rolling ensemble playing that I find so attractive. Jan Carroll's singing recalls the young Jack Teagarden, while the unashamedly corny vocal in Nagasaki is good for a laugh. At least this band doesn't sound like any other, old or new; for that alone let us be thankful.

By the way, Oh, Baby and Milneburg Joys appear on my copy of the record in reverse order to that in which they are shown on the label and sleeve.

The Happy Wanderers Street Band Bugle Call Rag: Basin Street Blues/Muskrat Ramble: My Old Kentucky Home: Farewell

(Esquire 7 in. EP EP197-13s. 71d.)

Another session with London's well-known marching band. Their approach to jazz leans towards ruggedness, but that is hardly a surprising trait to find in a band which habitually plays out of doors. I miss a clarinet, but if you can take a front-line of two brass and the coruscating rhythm of banjo and drums, then probably you'll enjoy the music of the Happy Wanderers as much as I do whenever they pass my London office. Whether I'd want a whole record by them though, is quite another matter, especially as street noises have been dubbed in "atmosphere". (N.B.-I wonder if Buddy Bolden and his crowd sounded like this? O.K.

Coleman Hawkins
"The Hawk Flies High"
Chant: Juicy Fruit: Think Deep/Laura:
Blue Lights: Sanctity. (London 12 in. LP LTZ-U15117-37s. 64d.)

Maybe it is because he was the second American jazz musician I ever heard in the flesh (the first was "Fats" Waller), but I've always been something of a hero-worshipper where Coleman Hawkins is concerned. My disappointment, therefore, was all the more poignant when I heard him a couple of times during the recent tour of Britain by "Jazz At The Philharmonic". But Hawkins nowadays seems to be a musician who will play brilliantly one night and indifferently the next. All the more reason, then, for me to acclaim (no lesser verb will really do) this LP as a superb example of his work. The rich, warm tone, the long, sweeping phrases-here they take their place in building up solos which stretch far ahead, each note and cadence contributing to a broad and expanding pattern. There have been very few musicians in jazz history capable of matching the eloquence and poise of Hawkins playing at his best.

As well as rhapsodising luxuriantly (as in Think Deep and Laura, for instance), Hawkins will, when it suits him, adopt a much more brutal approach, spilling out a series of short, jabbing phrases, attacking instead of caressing the theme. He does so in Juicy Fruit, while the beginning of his solo in Sanctity finds him deliberately screwing up the tension before launching into a sequence of tumbling, resonant phrases. Newcomers to jazz should notice, too, the way in which Hawkins will double-up the tempo and contrast long phrases with short ones, devices that he was using back in the early 1930s, years before they became associated with Charlie Parker's style.

Yet although Hawkins dominates this record and consequently claims the major part of my review, I must point out that these tracks also enshrine some of the most inspired trombone playing I have ever heard from J. J. Johnson.

Trumpeter Idrees Sulieman, sounding rather like Dizzy Gillespie but choosing his phrases more soberly, is another musician who had a good session. Hank Jones, quiet and discreet as usual, sidles through some excellent piano solos and also co-operates with Barry Galbraith, Oscar Pettiford and Jo Jones in making this a set of wonderfully lissom and swinging per-formances. C.F.

Woody Herman
"The Third Herd"
I Can't Believe That You're In Love With Me:
Almost Like Being In Love/Nice Work If You
Can Get It: This Is New.

(M.G.M. 7 in. BP EP655-11s. 14d.)

The Herman band is in a restrained mood here, playing danceable music rather than powerful swing arrangements. Four Nat Pierce scores allow scope for short solos from trom-bonist Urbie Green, tenor saxist Bill Perkins and Woody himself, on clarinet. Detroit's Art Mardigan (misspelt Madigan on the sleeve) shows how a big band drummer can make his presence felt without resorting to an undue amount of volume. If there were more orchestras of Herman's calibre in existence today, jazz would be in a healthier state; young musicians need big band experience during their formative years and there is little chance of them getting it in America at the present time.

Jonah Jones "Muted Jazz, Part 3" Undecided/St. James Infirmary (V.) (Capitol 7 in. EP EAP-3-839-12s. 104d.)

More breezy playing from Jonah Jones and the group he has been leading at the Embers Club in New York for the past couple of years. The music is very much the same as that heard on the two previous EPs, Capitol EAP-1-839 and EAP-2-839 (reviewed in THE GRAMOPHONE and EAP-2-039 (reviewed in The Gramophone in December, 1957 and July, 1958). Undecided contains some robust piano playing by George Rhodes but ends up as something of a flagwaver, with Jonah's trumpet turning a few somersaults. Jonah sings most dramatically on St. James Infirmary, sounding a wee bit like Cab Calloway in places. C.F.

"The Best Thing For You: Darn That Dream:
Someday Morning Will Come: I Let A Song
Go Out Of My Heart: City Taik/Lobo Nocho:
Shenandoah: I Love You: Somewhere Along
The Way: Phipps Quipps.

(Brunswick 12 in. LP LAT8239-37s. 64d.)

The "Jazz Studio" series started with a bang, almost four years ago, and since then has declined to a steady whimper. The first two volumes contained what were virtually highclass jam sessions; then the series got bogged down in the progressive scores of Ralph Burns and John Graas and the flugel-horn playing of Jack Millman. The latest volume, fitting neatly into this downward curve, presents the Amram-Barrow Quartet in performances that are on the

whole pretty sterile and unrewarding.

A cousin of Otto Klemperer, the conductor, Dave Amram played French horn with several American symphony orchestras before turning to jazz. On this record, as well as being heard on that instrument, he performs on the flute, piano and an instrument called the tubenactually a miniature tuba, invented by Wagner for use in "The Ring". Amram also scored and composed most of the tunes. Considering the limited instrumental resources (George Barrow's tenor sax is the only other front-line voice) he has managed to create a fairly wide range of tone-colours; the sombre opening to Darn That Dream and the setting of Shenandoah are particularly effective.

But it is in solo-playing that Amram's weaknesses emerge. He can perform on the

French horn with agility, yet the melodic lines he constructs seems oddly frustrated. Things improve whenever he turns to the piano; there his approach may sound tentative, but at least it seems to be leading somewhere. His single solo on the tuben (on Lobo Nocho) merely underlines the fact that this instrument has little future in the jazz ensemble. By far the most eloquent solo work comes from the tenor saxophone of George Barrow, a musician with presence and also plenty of ideas. Heard in a free-swinging context—City Talk, for instance—he bounces along happily and inventively.

C.F.

Jazz West Coast-Vol. 3

There Will Never Be Another You (Gerry Mulligan Quintet): Mr. Smith Goes To Town (Chico Hamilton Quintet): Polka Bots And Moonbeams (Bud Shank Quartet): Old Croks (Art Pepper Quartet): Little Girl (Chet Baker Sextet)/ The Love Nest ((Chet Baker-Russ Freeman Quartet); Sweet Georgia Brown (Bud Shank-Bob Cooper Quintet): Things Ain't What They Used To Be (Jim Hall Tro): Too Marvellous For Words (Phil Urso-Bob Burgess Quintet): Brother, Can You Spare A Dime (Russ Freeman-Bill Perkins Quintet).

(Vogue 12 in. LP LAE12115-38s. 3d.)

Volume Three in the "Jazz West Coast" series contains two tracks (Jim Hall's Things Ain't What They Used To Be and Bud Shank's flute solo, Polka Dots And Moonbeams) which are available on other Vogue LPs. The are available on other Vogue LPs. The thirty-two musicians forming the ten groups provide a good representative cross-section of jazz in Hollywood circa late 1954 to early 1957. Mulligan's There Will Never Be Another You is a concert transcription featuring Zoot Sims and Bob Brookmeyer, with Gerry taking a short, rather quaint piano solo. Alto saxist Art Pepper, the most passionate-sounding musician to be heard here, plays superbly on Old Croix, an adaptation of Ray Noble's Cherokee. Little Girl is by the same basic Pepper Quartet but with Chet Baker and Richie Kamuca added; although adequate it could hardly be called a memorable performance. Chico Hamilton's Mr. Smith Goes To Town is an engaging example of how a relatively simple melody (this time one akin to Ack Varmeland Du Skona) can be one akin to Ack Varmitana Dit Skona) can be presented in a variety of fresh-sounding ways. Phil Urso plays good alto on Too Marvellous For Words and is ably supported by the ripetoned trombone of Bobby Burgess. Shank and Cooper demonstrate their flute and oboe versatility in a quintet setting of Sweet Georgia Brown, a track which comes from the session that produced the nine other titles heard on Vogue VA160124. The Freeman-Perkins Brother, Can You Spare A Dime is rather pedes-trian. I have left until last the Baker-Freeman The Love-Nest, to my mind the best Chet Baker solo yet released here. Chet is muted throughout and plays with firm resolution over a rhythm section comprising Russ Freeman, Ler Vinnegar and Shelly Manne. A.M. Leroy

Johnny Keating
"Swinging Scots"

Hampden Roars: Down South Blues: Thistle
Swing: Headin' North/Tam O' Shanter:
Double Scotch: Loch Ness Monster: Clachna-

(London 12 in. LP LTZ-D15122-37s. 64d.)

"Favourite American Dances"
The Bunny Hop: Sweet And Gentle: The Balboa: Loop De Loo: The Lindy Hop: Mamba Martino/Charleston: The Boy Next Door: The Creep: Jealousy: Spring Is Here: The Hokey Pokey.

(H.M.V. 12 in. LP CLP1189-35s. 10d.)

Both of these records were made originally for the American market and were released in the States some months prior to their appearance here. The London LP features an all-Scots personnel and contains such men as Jimmy George Chisholm, Jock Bain (trumpets); Ronnie Ross, Duncan Lamont, Tommy Whittle (saxes), etc. Three of the tracks are by

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the full nineteen-man line-up, the remainder by groups varying between twelve and six musicians. The weaknesses lie in the rather commonplace themes and the obvious attempts to get a Count Basie sound on some tracks. Keating's arrangements smack of Shorty Rogers and Bill Holman, in fact a brass passage in the Deuchar feature, Hampden Roars, has been transcribed note-for-note from Holman's Solo For Buddy. By contrast, Clacknacudan Local runs on the same track as Duke Ellington's "A" Train. The strength of the band lies in its soloists (Whittle, Ross and Chisholm are outstanding) and in the powerful sound of the ensemble.

The H.M.V. LP is more in the nature of a dance album and again the ensemble (this time sounding exactly like Ted Heath's) is impressive. Tenor saxist Red Price solos on Bunny Hop and The Creep while Eddie Blair is heard, muted, in Lindy Hop, The Creep and Spring Is Here. Ronnie Chamberlain takes the alto part in Balboa and the brassy-toned trumpet of Stan Reynolds is featured throughout The Boy Next A Dixieland-ensemble (probably Bert Ezard, Henry Mackenzie and Don Lusher) plays in front of the main orchestra in Charleston, while Loop De Loo is by a Goodmanstyle small group made up of Henry Mackenzie, Frank Horrox, Ike Isaacs, Johnny Hawksworth and Ronnie Verrell. Keating appears to be more at home scoring for a dance orchestra than for a less-compromising swing band; his years of experience on the Ted Heath arranging staff obviously helped him to make a competent job of the "Favourite American Dances " album.

Barney Kessel

"Easy Like: "Easy Like"

Easy Like: Tenderly: Lullaby Of Birdiand:
What Is There To Say?: Bernardo: Vicky's
Dream/Salute To Charlie Christian: That's
All: I Let A Song Go Out Of My Heart: Just
Squeeze Me: April In Paris: North Of The

Contemporary 12 in, LP LAC12082-38s. 3d.)

"Music To Listen To Barney Kessel By "
Cheerful Little Earful: Makin' Whoopee:
My Reverie: Blues For A Playboy: Theme
From "The Bad And The Beautiful ": Carlicon
Mountain Greecery: Indian Summer: Cook
With The Wind: Laura: I Love You: Fasating Rhythm. (Contemporary 12 in. LP LAC12068-38s. 3d.)

The trouble with Barney Kessel is that his playing lacks dynamics; it stays at the same level all the time. I know that the melodic line jigs up and down, but because Kessel's tone never alters his music communicates a curiously dead-pan quality. Sometimes, notably in slow ballads, a little more feeling creeps in; most of the time, however, although he always plays amiably and with great competence, Kessel just does not display the scope and inventiveness that would justify his dizzy reputation and the ease with which he regularly wins the guitar section of jazz polls all over the

world.
"Easy Like" mostly consists of tracks recorded in 1953; the exceptions are Vicky's Dream, Easy Like, April In Paris and North Of The Border, all dating from a session in February, 1956. Bud Shank plays lively alto solos on Vicky's Dream (actually All The Things You Are) and I Let A Song Go Out Of My Heart; otherwise he confines his activities to the flute. Buddy Collette replaced him on the 1956 session and takes a good alto solo in North Of The Border. There is plenty of locked-hands piano work from Arnold Ross on the 1953 tracks, while Claude Williamson (on the later session) plays a couple of incisive solos. Shelly Manne drums beautifully throughout, his playing always finely shaded. Kessel himself, of course, is prominently featured; in fact Easy Like, What Is There To Say? and Salute To

Charlie Christian (full of half-remembered phrases) are virtually guitar solos and among the best tracks on the record.

Five woodwinds (one of them Buddy Collette) and a rhythm section including, at various times, André Previn, Jimmy Rowles and Claude Williamson (piano), Buddy Clark and Red Mitchell (bass) and Shelly Manne (drums), provide "Music To Listen To Barney Kessel By ", recorded between August and December, 1956. Kessel cuts loose more than usual in Carioca and Blues For A Playboy, but most of the time this is neat, ingenious, tasteful and really rather boring music. C.F.

Cy Laurie Band Big Pat Ma And Skinny Pa: Blues Mess Around/You're Next: The Pearls.

(Esquire 7 in. EP EP200-13s. 7id.)

Four more of Cy Laurie's uncannily lifelike (at times, anyway) impressions of the late Johnny Dodds, recorded in 1954 and originally part of a 10-inch LP (Esquire 20-037). The rhythm section humps along most of the time, but there is some quite interesting front-line work. The band must also be commended for its choice of numbers, none of them worked to death although they are closely associated with Louis Armstrong and Jelly Roll Morton, with whose original performances, by the way, it would be churlish to compare the present versions. Blues Mess Around (credited to "M. Fig") is quite a neat bit of extemporised playing.

Brownie McGhee and Sonny Terry
Better Day: Confusion: Dark Road: John
Henry: Let Me Make A Little Money: Old
Jabo/It You Lone Your Money: Guitar Highway: Heart in Sorrow: Preachin' The Blues:
Can't Help Myself: Best Of Friends: I Love
You. Baby.

(Topic 12 in. LP 12T29-39s. 6d.)

One of the few bright events during a rainy summer has been the news that Topic Records out an LP of Brownie McGhee and Sonny Terry, those snell-binding files Sonny Terry, those spell-binding folk artists who toured this country so successfully only a few months ago. It was in 1938 that these two men began working together and during the twenty years since then they have built up quite an amazing degree of rapport. voices blend, then contrast, first one and then the other taking the dominant role, while all the time Brownie's guitar fills in underneath, a vibrant web of sound, and Sonny's harmonica whoops and hollers, often creating the illusion that Sonny is both playing and singing at the same time.

Both artists have had records of their own issued here, but this is the first time they have appeared together on a British label. For that reason this LP is a necessity for all serious students of blues and Negro folk-song. Yet I should be failing in my duty if I did not say that I was slightly disappointed by the disc. Perhaps it is because I heard so much of these two artists when they were over here, but I feel the recording has not quite caught the vitality of their performances. Sonny Terry, in particular, capable of creating a superb physical swing with the rough power of his voice and harmonica, sounds far tamer here than he does in the flesh. Brownie McGhee, however, comes off rather better, singing in a smooth, relaxed style that falls halfway between the rooster-crow of Big Bill Broonzy and the satin-smooth manner of Josh White.

Many of the tunes will be familiar to people who heard Sonny and Brownie on their tour, even if the lyrics are not. Let Me Make A Little Money, for instance, turns out to have the same melody as Corn Bread And Molasses, a very popular number with audiences over here. It is also interesting to note that Guitar Highway shares an entire stanza with Big Maceo's Kid Man, the melodies of both songs, of course, belonging to the Trouble In Mind group of blues; Brownie himself recorded a similar blues some years ago under the title of Mean Old Frisco. John Henry, that saga of the miraculous folk-hero, is performed here as Charles Edward Smith points out in the brilliant essay which accompanies this record-not as a hammer-song but as a melodic blues. A strange voice pops up in Preachin' The Blues, but this, I suspect, belongs to Gene Moore, the drummer who plays so tactfully behind Brownie and Sonny on many of these tracks.

Mitchell-Ruff Duo

"Appearing Nightly"
Thou Swell: Fugue For Lulu/Nearness Of You
Time After Time.

(Columbia 7 in. EP SEG7806-11s. 11d.)

Dwike Mitchell and Willie Ruff played piano and French horn with the 1955 edition of Lionel Hampton's band, until they left to form a night club act of their own. Both men have been wellschooled musically and are quoted as saying, "We know the masters and we know jazz. We love them both, so why be limited?". Actually Fugue For Lulu is the only track here in which any marked, non-jazz influences are apparent; for the rest, Mitchell sounds like one of several contemporary pianists who obviously admire Oscar Peterson and Erroll Garner. Ruff plays competent bass throughout (his French horn work is heard on some Mitchell-Ruff Duo sides not yet released by Columbia), although his intonation is a little suspect during his unaccompanied solos. The pictorial sleeve design, incidentally, is ridiculously inappropriate.

Mound City Blue Blowers
"Blue Blowing Jazz"
Happy Children Blues: Morning After Blues
Best Black: Stretch It, Boy. (Jazz Collector 7 in. EP JEL1-13s. 71d.)

This is spasm-skiffle music as it was played in 1925, rather faintly recorded but most appealing in spite of that—perhaps even because of it. All the performances were originally made for the American Vocalion label. Two technical points before I get down to the music: I think a lot of the surface noise could have been cut out, or at least reduced; I also wish that more than a couple of seconds' pause had been allowed between each track.

Red McKenzie, Eddie Lang and the rest, although their records have become collectors' items, must mean very little to the younger generation of jazz enthusiasts. Yet their playing has a crispness and swing that is rarely heard today and seems quite unknown in the so-called today and seems quite unknown in the so-called "skiffle" groups. Morning After is identical with Boodle-Am-Shake, a tune featured by Clarence Williams, the Dixieland Jug Blowers, and—much more recently—by those pioneers of British spasm music, the Barnstormers and the City Ramblers. It also happens to be one of the most successful tracks, although Best Black contains some exquisite suitar work by Eddie contains some exquisite guitar work by Eddie Lang.

Sid Phillips

"It Swings"
What's The Reason?: I Got Rhythm/If I Had
You: April Showers.

(H.M.V. 7 in. EP 7EG8363-11s. 14d.)

Yes, it certainly swings all right! With Bill le Sage on vibes, the general effect of the groupwhich otherwise consists of Sid Phillips with piano, bass and drums—is of the early Benny Goodman Quartet, and all that means. It may, like the Goodman group itself, lack a certain warmth, but the finesse and elegance about each performance go a long way towards

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making up for that. After the out-of-tune, monotonous and generally third-rate music of certain revivalist bands and "skiffle" groups, groups, these sound refreshing indeed.

Herb Pomeroy Orchestra

"Life Is A Many Splendoured Gig"
Blue Grass: Wolafunt's Lament: Jack
Spratt: Aluminium Baby: It's Sand, Man:
Our Delight/Theme For Terry: No One Will
Room With Me: Feather Merchant: Big Man: Less Talk.

(Columbia 12 in. LP 33SX1091-35s. 10d.)

Trumpeter Herb Pomeroy's big band has earned respect both in Boston and New York jazz circles. With this, the group's first record, it is possible to appreciate the reasons for that. The band was formed originally as a rehearsal unit for the convenience of some musicians resident in Boston; consequently every man resident in Josoff; consequently every many plays with tremendous verve and conviction. The main influence seems to be that of Woody Herman, by way of Tiny Kahn and the "modernised-Basie" of Elliot Lawrence. The brass section punches hard and the full-throated ensemble is especially invigorating. Zoot Sims was added to the band as featured tenor soloist, yet his playing in no way out-classes that of the regular men. The arrangements are tailored to fit the orchestra's spirited attack, ample space being left for solos.

The sleeve-note lists the personnel, but fails to give any individual credits. I am indebted to a review in the American magazine "Down Beat" for the following identifications: All the tenor solos are by Sims, except those on Our Delight and Theme For Terry, which are by Varty Haritounian; all the trombone solos are by Gene DiStachio, with Bill Legan taking the second solo on *Theme For Terry*; Joe Gordon, late of Dizzy Gillespie's band, plays most of the trumpet passages, with Lennie Johnson featured on *Our Delight* and *Big Man* (Pomeroy makes his only solo appearance in Big Man, coming on after Johnson); all the alto solos are the work of Boots Mussulli.

Gordon's trumpet solos have an electrifying quality, Sims is as reliable as ever, and the rhythm section (Ray Santisi, John Neves and Jimmy Zitano) is excellent. Pomeroy deserves full credit for persevering with his big band at a time when small jazz groups appear to be overwhelmingly popular; that the band is so successful, musically, is some measure of the enthusiasm and devotion which went into its planning.

Mel Powell

Homage To Fats: Homage To Debussy/ Don't Blame Me: For Miss Black.

(Esquire 7 in. EP EP199-13s. 71d.)

All these tracks, originally issued here on 78s, were recorded by Mel Powell while he was in Paris in 1945 as a member of Glenn Miller's AEF band. Unfortunately the recording quality is very poor, giving even the gayest moments rather a sepulchral tone. The emphasis is upon Waller chords and phrases, not only in Homage To Fats-a nicely striding performance-but also in For Miss Black. Homage To Debussy, viscous rather than fluid, reminds me of Bix Beiderbecke's little piano pieces. C.F.

Johnny Richards and His Orchestra

"Something Else"
Waltz, Anyone?: For All We Know: Dimples:
Band Aide/Turn Aboot: Burrito Borracho:
Long Ago And Far Away: Aijalon. (London 12 in. LP LTZ-N1511-37s. 64d.)

I find a great similarity between the music of arrangers Johnny Richards and Pete Rugolo. Apart from their mutual liking for unusual tone colorations, calling for flutes, French horns, tubas, etc. in addition to the normal dance band instruments, both men have recorded with virtually the same studio-assembled orchestras. Richards' scores lack some of Rugolo's delicacy but contain a more obvious attachment to jazz; both men appear to owe a debt of gratitude to the music of Stan Kenton's "Innovations" orchestra. On this record, a less successful album than Richards' "Wide Range" Capitol LP, the featured soloists include Frank Rosolino, Richie Kamuca, Stu Williamson, Marty Paich, Charlie Mariano and Maynard Ferguson and the individual contributions by these men are likely to retain their value longer than the somewhat heavyhanded orchestral scoring. A.M.

Sonny Rollins
"Way Out West"
I'm An Old Cowhand; Solitude: Come,
Gone/Wagon Wheels: There Is No Greater
Love: Way Out West.

(Contemporary 12 in. LP LAC12118-38s. 3d.)

"He comes in crying like a great wounded bird", wrote the American critic Ralph Gleason in "Down Beat" sometime last year. He was describing the tenor playing of Sonny Rollins and his phrase is so apt and striking that I make no apology for borrowing it. In a musical field where smartness and superficial brilliance are often confused with Rollins stands out today because of the range and emotional power of his work. Listening to him, one feels in the presence of a real person. And just how swiftly Rollins is maturing into an important soloist can be judged from this LP, recorded in the spring of 1957. On early records Rollins often sounded shrill and strained; here, as on "Saxophone Colossus" (Esquire 32-045, reviewed in the June issue), there is an air of relaxation, of space to lie back in. At the same time Rollins phrasing has become even more tough and leathery, gaining a kind of sinewy power. Sonny Rollins himself has said: "Coleman

Hawkins was the most important influence when I first started to play". Just how much he owes to Hawkins is discernible in his work even today. At fast tempo one can detect the same turbulence, the same richness of tone. And like Hawkins, Rollins is able to switch from luxuriant prolixity to terser, more abrupt Two of these tracks-No Greater Love and Solitude-contain slow interpretations of ballads, yet although Rollins approaches both songs in an apparently romantic manner he never rambles or once slips into sentimentality but plays with the same muscular confidence to be found in his up-tempo numbers. On the best tracks-Wagon Wheels (starting out with that "loping along in the saddle feeling", as Rollins puts it) and Way Out West-he already sounds like a major jazz soloist.

All these tracks were recorded during the early morning of March 7th, 1957 while Rollins was out on the West Coast with the Max Roach Quintet. For a long time he had wanted to record without a piano; here he took the opportunity to get together with bassist Ray Brown and drummer Shelly Manne. The resulting music must rank among the finest that Rollins has so far put on record and as that Rollins has so lar put on record and as genuinely remarkable by any standards. I even found myself enjoying Shelly Manne's economical drum solos, each of them as precise and logical as a game of chess.

C.F.

Sonny Rollins Quintet Swingin' For Bumsy/Solid.

(Esquire 7 in. EP EP198-13s. 71d.)

Tenor saxist Sonny Rollins enlisted the help of some better-class soloists for this uncomplicated session of virile, rugged jazz, dating from August, 1954. Rollins and trumpeter Kinny Dorham play with genuine conviction; in comparison with such lesser artists as Hank Mobley and Donald Byrd, they sound like men who are speaking the truth. Dorham is especially noteworthy, building up his solos logically yet dramatically. Art Blakey appears to be unhampered by the fact that he played throughout the date on an incomplete drum kit, his hi-hat cymbals having been mislaid. Pianist Elmo Hope and bass player Percy Heath complete the line-up on these two tracks, released originally as part of a ten-inch LP (Esquire 20-080).

"Salute To Louis"

Jazz Lips: Coal Cart Blues: Gulf Coast Blues: Potato Head Blues: Arkansas Blues/ Monday Date: Squeeze Me: Hotter Than That: Savoy Blues: Cornet Chop Suey.

(Parlophone 10 in. LP PMD1063-27s. 10d.)

It must have been in 1942 that I first heard Lou McGarity. A Canadian named Jim Ross played me Benny Goodman's recording of Tuesday At Ten and waited for me to be bowled over by the trombone solo. I was, and ever since then I've kept McGarity high up on my personal list of trombonists. Once again, I'm glad to say, he lives up to my expectations. He is, in fact, with the possible exceptions of Boomie Richmond and Billy Butterfield, the only really creative soloist on the session.

Billy Butterfield plays trumpet on only four tracks: Jazz Lips, Monday Date, Savoy Blues and Cornet Chop Suey. For most of the time he is far too reticent, but his work on Monday Date brings back memories of his great days with the Bob Crosby band. Boomie Richmond is a tenor saxist with a round tone and lanky phrasing, his style straight out of Bud Freeman and Eddie Miller; he may not be the most inventive of jazz musicians, but everything he plays is wellfashioned.

It is the rest of the group which makes this "Salute To Louis" such a damp affair. Tommy Reynolds plays clarinet with a thin, piping tone, making music that is singularly characterless. Pee Wee Erwin, who takes over from Butterfield on six tracks, lays down a firm Dixieland lead but is a dull soloist, in spite of his brave attempt at playing the Armstrong solo in Hotter Than That—a task he performs very creditably. Gene Gifford, once the arranger for the Casa Loma orchestra, wrote all the scores and made them a little too smooth. C.F.

Bob Scobey's Frisco Band
Battle Hymn Of The Republic: Someday,
Sweetheart: Parsons, Kansas Blues: Strange
Blues: Memphis Blues: Down In Jungle
Town/Sweet Georgia Brown: Beale Street
Blues: Mobile: Friendless Blues: Careless
Love: Bill Bailey.

(Good-Time Jazz 12 in, LP LAG12116-38s, 3d.)

The latest sampling of Bob Scobey's Band to reach us was recorded in January, 1955. But like original jazz of any kind or era, it doesn't stale. There isn't a lot here that we haven't heard before, but Scobey fans and dancers who are weary of the polite round of conventional dance music-what there is of itwill thoroughly enjoy these virile performances. As before, no great emotional experiences are captured, no psychological depths explored, and I for one heave a sigh of relief that this is

Tony Scott Quartet

Bali Ha'l: Honey Bun: Younger Than Spring-time: A Cockeyed Optimist: A Wonderful Guyli'm Gonna Wash That Man Right Outa My Hair: Dites-Moi: Some Enchanted Evening: There Is Nothin' Like A Dame: Happy Talk.

(H.M.V. 12 in. LP CLP1190-35s. 10d.)

Popular success does not necessarily indicate artistic supremacy. Tony Scott comes out on top in most jazz magazine referendums, but his insipid clarinet work is inferior to that of many lesser-known artistes. Fortunately he plays clarinet on only three of these tracks, Bali Ha'i, A Cockeyed Optimist and Dites-Moi. On the remainder he uses a hybrid instrument comprising baritone sax with a bass-clarinet reed in a tenor sax mouthpiece.

I find it hard to reconcile Scott's uninhibited approach to the baritone with his self-effacing approach to the bartone with his schechaung clarinet style. On the larger instrument he bumps and grinds along with great good humour. His interpretations of the "South Pacific" tunes are more sympathetic than those of the Chico Hamilton Quintet (Vogue LAE12127), and in Scott's hands the lovely Younger Than Springtime takes on fresh lustre without any loss of lyrical tenderness.

The supporting rhythm section is made up of Dick Hyman playing both piano and organ, bassist George Duvivier and Osie Johnson alternating with Grassella Oliphant on drums. (Record reviewing has made me unduly cynical. "Grassella Oliphant" seems an obvious pseudonym; it isn't.) I am pleased to discover, after all these years, a Tony Scott record which I actually enjoyed.

"No. 1"
Baltimore Bounce: Now Ride 'D' Train/ Nell Don't Wear No Button Up Shoes: Groove

(Parlophone 7 in. EP GEP8681-11s. 14d.)

Azores: Marshall Plan/Berry Well: Steady Eddle.

(Parlophone 7 in. EP GEP8688-11s. 14d.)

The six years Al Sears spent in Duke Ellington's orchestra was quite long enough for him to become firmly marked with the Ellington musical imprint. These EPs, for instance, recorded in 1952—three years after Sears left the Duke—keep pretty close to the general pattern of Ellington small group sessions. Perhaps they rock a little more than most (Marshall Plan certainly does); maybe the performances tend to stress excitement rather than subtlety; nevertheless, the sound and character of Duke Ellington's music permeates each microgroove.

The majority of the solos are taken by Al Sears and Lawrence Brown. While he could hardly be called the most inventive of tenor players, Sears always improvises with facility and keeps a firm grip upon his solos; he can boot along at fast tempo or else rhapsodise without becoming sentimental. Lawrence Brown, of course, has always been an unusually smooth and accomplished soloist-rather too smooth, in fact, for my personal taste. In Azores he even essays a solo in the exotic manner of Juan Tizol.

Charlie Holmes, a veteran of the Luis Russell and Louis Armstrong bands of the 1930s, could easily be mistaken for Johnny Hodges during his solo on Steady Eddie. Emmett Berry, another outstanding soloist, is featured in Berry Well, a number which contains more than a few echoes of Struttin' With Some Barbscus. Finally, a rhythm section consisting of pianist Leroy Lovett, bassist Lloyd Trotman and Joe Marshall provides a heavy but very compelling beat on all these tracks.

Bud Shank Quartet
Night In Tunisia: Tertis: All Of You:
Theme-Jire At Five: Softly As In A Morning
Sunrise: Polka Dots And Moonbeams: The

(Vogue 12 in. LP LAE12113-38s. 3d.)

The initial influence of Art Pepper on Bud Shank's alto playing is now perceptibly less and Bud has gradually evolved a more individual approach. His command of the flute, which he plays on about half of these tracks, is superior to that of many contemporary flautists and it is as well to remember that Shank was one of the first of the newer musicians to adapt this instrument to jazz. His flute solos on the slow

Polka Dots And Moonbeams and the up-tempo Night In Tunisia are outstanding in their Night In Tunisia are outstanding in their different ways, although I prefer Bud on alto. Tertia, a three-part work by pianist Claude Williamson, opens with a slow, evocative theme, then changes pace for the blues and speeds up even more for the closing movement, based on the I Got Rhythm chords. The Lamp Is Low is actually Ravel's Pavane Pour Une Infante Definite while Williamson's Theme is a brisk twelve-bar blues. The rhythm section is the same as that heard on the previous Shank Quartet LP (Vogue LAE12041), namely Claude Williamson, Don Prell and Chuck The fact that this was, for some months, a regular group makes for greater

Bud Shank—Bob Cooper "Flute'n Oboe"

"Flute'n Oboe"
They Didn't Believe Me: Cypey In My Soul:
In The Blue Of Evening: I Want To be Happy:
Tequila Time/I Can't Get Started: Blues For
Delliah: Sunset And Wine: What'll I Do.

(Vogue 12 in. LP VA160124-35s. 10d.)

Released on Vogue's cheaper label, this LP is aimed at a wider audience than the one likely to purchase the Bud Shank Quartet album reviewed below. Shank plays flute and Cooper oboe, backed by guitarist Howard Roberts, bassist Don Prell, drummer Chuck Flores and a string quartet. The strings are absent for the shorter, faster numbers (Gypsy In My Soul, I Want To Be Happy and What'll I Do) which consequently swing in a more relaxed manner. The very nature of the relaxed manner. strings and woodwind instrumentation makes for delicacy and prettiness, and Bob Cooper's scoring results sometimes in music best suited to a film sound-track. Tequila Time, a three-part Suite by Cooper, is far removed from jazz, in the seven-minute Blues For Delilah Bob has used the strings very intelligently to provide a background for the flute, oboe and guitar solos. The recording date is not listed on the sleeve and discographically-minded readers should note that the session took place in Hollywood on November 29th, 1956. A.M.

Zoot Sims

"Zoot Sims Plays Four Altes"

Quicker Blues: Slower Blues: Let's Not
Waits Tonight: The Last Day Of Fail/J'Espere
Enfin: See, A Key Of "C": I Await Thee,
Love.

(H.M.V. 12 in. LP CLP1188-35s. 10d.)

Just where should one draw the line between what is patently a gimmick and what is a creative use of multi-taping? It is always hard to say, but I'd certainly put this record in the latter category. What happened was that Zoot latter category. What happened was that Zoot Sims (who should, incidentally, be arriving in Britain at about the time this issue of The Gramophone appears) went into a studio and with the assistance of George Handy on piano bassist Knobby Totah and drummer Nick Stabulis recorded all seven of these George Handy compositions as alto solos. Handy took the tapes home with him and set about scoring in parts for three more altos, sometimes using them as a background to the solo line, at others harmonising all four together. When the scores were finished, Zoot put on a pair of earphones and began recording one part on top of the other until the quartet of alto saxophones was complete.

In the end, of course, it is the result of this ingenuity that really matters. I must say that I find the record extremely gay and exciting. When all four altos are going together they swirl and glide with the ease and brio of a reed section that has been rehearsed by Benny Carter. The fact that all four reeds are pitched in the same register creates an intriguing effect, an effect I can only describe by comparing it to the way a flower's petals open, all equal in size but each pointing in a different

direction. My comparison with Benny Carter is heightened by Zoot Sims' solo-playing; he uses quite a few of Charlie Parker's phrases and conveys something of that musician's drive, but his cool tone and broad, flowing phrases reflect the same formal elegance that one associates with Carter.

Where all the tracks reach such a high level of achievement it is difficult to single out any for special praise. Slower Blues and See, A Key G" are lazier, more wistful performances the rest mostly move at faster tempos. All of them, however, preserve a delicate balance between section work and solo playing. The rhythm section is excellent, with George Handy contributing reticent but effective piano solos on the slower tracks.

Ralph Sharon Sextet

"Around The World In Jazz"

Tipperary Fairy: Strictly Occidentai: Ask
An Alaskan: Blue In Peru: Prettily Italy:
Piccadilly Static/Sorta Spanish: Parisienne
Eyeful: Stateside Panic: Hassle In Havana:
Gibraltar Rock: Just A Japanese Sideman.

(Columbia 12 in. LP 33SX1090-85s. 10d.)

Ralph Sharon is one of the many British pianists who have left this country and settled in America during the last few years. In my opinion he has always been an accomplished night club artiste rather than a jazzman of any great profundity, and this record shows that he has changed very little since he emigrated, for much of the music here is beautifully played yet slick and superficial. The instrumentation (tenor-piano-guitar-vibes-bass-drums) produces a similar group-sound to that on Ralph's London-made records of seven or eight years ago.

Sharon wrote all twelve tunes, although Hassle In Havana turns out to be a composition which first appeared here under the title of Boptical Illusion on Melodisc 1118. Solaron's sidemen are outstanding, although each is hampered by the trite, "jolly jazz" material. These are tenor saxist Lucky Thompson and bassist Oscar Pettiford, each an acknowledged master on his instrument. In place of this ephemeral Sharon LP, E.M.I. could have issued the superlative Lucky Thompson albums from the ABC-Paramount catalogue for those also feature limmy Cleve. catalogue, for those also feature Jimmy Cleveland, Pettiford and Kenny Clarke in top form. A.M.

2.19 Skiffle Group
Hand Me Down My Walkin' Cane: Oh, Mary
Don't You Weep/Black Girl: Gipsy Davy.

(Esquire 7 in. EP196-13s. 74d.)

Skiffle has had it, it seems, except in those peculiar haunts where young, would-be Bohemians foregather, armed with guitars, washboards and soft drinks, to moan or yell about trains, walkin' canes and obscure if notorious criminals. That is why this EP sounds as out-of-date as a 1920 record by Paul Whiteman. And because its melodic content is poorer and the whole thing only a copy of somebody else's music anyway, it also contrives to be far O.K. less interesting.

"The Sound Of Jazz"

Wild Man Bines: Rosetta (V.) (Henry 'Red'
Allen All-Stars): Fine And Mellow (V.) (Billie
Holiday with Mal Waldron All-Stars): Blues
(Jimmy Guinfire and Pee Wee Russell)/I Left My
Baby (V.) (Count Basie All-Stars): The Train
And The River (Jimmy Giuffre Trio): Nervous
(Mal Waldron): Dickle's Dream (Count Basie
All-Stars).

(Fontana 12 in. LP TFL5025-37s. 6jd.)

On Sunday, December 8th, 1957, Whitney Balliett and Nat Hentoff—two of the best American jazz critics writing today—presented
"The Sound Of Jazz", the first programme to give a broad picture of jazz to American television viewers. The music on this LP was actually recorded at rehearsals during the preceding week, so that what we hear is by no

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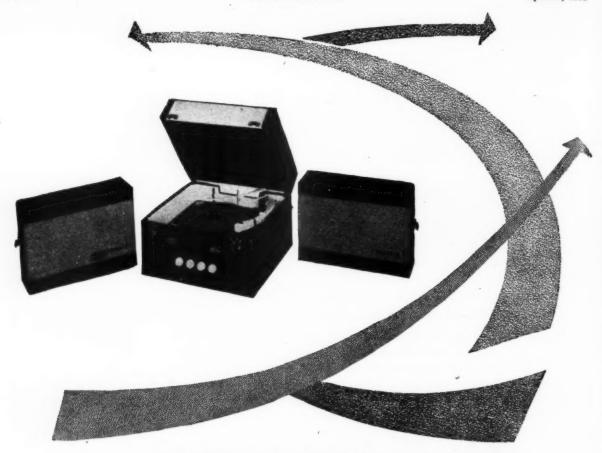


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means identical with the performances heard by the television audience. I mention this fact in case anybody who has read reviews of the broadcast wonders why the recording sounds

quite different.

Taken as a whole, this is a remarkably good record. I'm particularly glad to find that Billie Holiday, although her voice sounds parched and torn, sings Fine And Mellow with all her old tenseness and understanding. Coleman Hawkins blows strong, turbulent solos with both the Red Allen and Count Basie All-Stars. Vic Dicken-Allen and Count Basic All-Stars. Victorians, constructs consisted oblique but convulsive trombone solos. There is, too, robust singing from Jimmy Rushing, puckish clarinet work by Pee Wee Russell, and exceptionally sensitive trumpet playing from Red Allen. It is impossible, in fact, to list here all the musicians who perform so excellently. Only Lester Young really fails to live up to his reputation; it is saddening to hear his confused solos—notes without form or meaning.

The blues duet between Pee Wee Russell and Jimmy Giuffre, a wry, sub-toned conversation, better support. Another unusual item, The Train And The River, finds Giuffre, guitarist Jim Hall and bassist Jim Atlas following in the steps of the many blues-pianists who have taken the railroad for their theme.

Graham Stewart Seven

Roll Along, Prairie Moon: The Song Of Swanee/Savoy Blues: Just Gone.

(Decca 7 in. EP DFE6473-11s. 54d.)

With its nice, healthy-sounding ensemble and good arrangements, this is one of the best "trad" groups in the country today. So far as the choice of numbers is concerned, the band chibits a fair sense of originality; even the hackneyed Savoy Blues is treated very individually. The Charleston ending to Prairie Moon makes it seem as if this tune belonged to 1925 or thereabout; in fact it is a good ten years younger than that. All the same, this track is one of the best and features swift interplay between the brasses. Alan Elsdon, on trumpet, plays a shade roughly, but that is no crime; certainly he fits into the general pattern admirably.

This Can't Be Love: All The Things You Are: Trio Blues: Judy: Idaho/I Won't Dance: If: Dixieland Band: Body And Soul: What Is This Thing Called Love?

(Columbia 12 in. LP 33CX10115-41s. 8id.)

Probably no pianist in jazz history has possessed such an all-embracing technique as Art Tatum. He knew it, of course, and also knew that he could dazzle an audience by merely uncovering that armoury of skill. Because of this—because he was sometimes content merely to embellish or decorate—I have often criticised Tatum's recordings. On the present LP, however, the story is very different. Here is a successor to that magnificent set of trio performances on Columbia 33C9039, although in this case the tracks have been drawn from different sessions and one of them (I Won't Dance) has already been issued in this country, although not under Tatum's own name.

Dixieland Band and Judy are both piano solos, Tatum performing without any rhythm accompaniment except his own left hand; the former track, in particular, is a brilliant example of his virtuoso style. Backed up by Red Callender and Jo Jones, he plays If and Trio Blues, both among his greatest recordings. The blues, surprisingly enough, finds him sounding rather like a sophisticated version of Jimmy Yancey, using some of that pianist's characteristic phrases although in a more elaborate way. The track

is especially interesting, too, because Tatum was normally not at his best on blues; it was when he dealt with ballads, decorating and transforming

them, that his particular genius was revealed.

All The Things You Are is memorable not merely for Tatum's own playing, but also for the superbly relaxed and silken tenor saxophone solo by Ben Webster. Certainly the finest track on the LP, this is, I think, an important jazz recording by any standards. Idaho has lighthearted alto-playing by Benny Carter, with Tatum sounding a little like Earl Hines. Roy Eldridge disappoints in I Won't Dance, his muted trumpet work unpleasantly metallic and far too fragmentary. Much more inspiring is Harry Edison's flaring solo on What Is This Thing Called Love?, a track also enhanced by some exciting vibraphone playing from Lionel Hampton. Hampton appears again, this time using a more delicate approach, on Body And Soul. It is, in fact, only the opening track-This Can't Be Love-that contains any longeurs; Buddy DeFranco may be a gifted clarinettist, but he is an indifferent jazz soloist and certainly no match for Tatum's wizardry.

Creed Taylor

"Know Your Jazz No. 2"
If I Love Again: There Will Never Be Another
You/But Not For Me: Come Rain Or Come
Shine.

(H.M.V. 7 in. EP 7EG8367-11s. 11d.)

Part One of the "Know Your Jazz" series (H.M.V. 7EG8350), devoted to the instruments in the rhythm section, was reviewed in the July issue of The Gramophone. According to the sleeve front the present EP features the saxophone section, although the presence of a clarinet makes this statement incorrect. Four reed instruments are heard solo above a rhythm section led by pianist Billy Taylor. Tony Scott plays clarinet on If I Love Again in his usual enervated manner, producing music which is polite to the point of boredom. Al Cohn puts aside his tenor in favour of a baritone sax for his spirited version of There Will Never Be Another You, played with engaging assertiveness. The greatly underrated Charlie Rouse demonstrates the tenor sax in an excellent interpretation of But Not For Me, while the wistful mood of Rain Or Shine is well suited to the melancholy style of Gigi Gryce's sharply-intoned alto.

Land's End (Clifford Brown Quintet): Star Dust
(Charlie Shavers Quintet): Tammy's Dream
(Charlie Shavers Quintet): Tammy's Dream
(Charlie Ventura Sextet, with Buck Clayton):
Gone At Dawn (Hank D'Amico Sextet, with
Frankie Newton): Page Mr. Trumpet (Pete
Johnson Sextet, with Hot Lips Page): Evil Gal
Blues (V.) (Albinia Jones, with Dizzy Gillespie)/
Trumpet Interlude (Jonah Jones Sextet): On
The Trail (Clyde Hurley Septet): Bel Mir Bist
Du Schoen (Manny Klein Sextet): Pocatello
(Joe Thomas Octet): Sweet And Lovely (Emmett
Berry Quintet): Town Hall Blues (Bud Freeman
Octet, with Billy Butterfield).
(EmArcy 12 in. LP EIL1276—35s. 10d.)

(EmArcy 12 in. LP EJL1276-35s. 10d.)

Whatever the title may suggest, this LP is just a collection of miscellaneous tracks recorded between 1944 and 1955, the trumpet being featured no more than any of the other instruments. Only three of the tracks can be classed as outstanding: Trumpet Interlude is notable for finely-shaded alto playing by Hilton Jefferson Jonah Jones's reticent trumpet; Pocatello has Joe Thomas sounding like a wistful Louis Armstrong and Tyree Glenn taking a truculent solo; in Gone At Dawn Don Byas plays ruminative tenor sax and there is delicate, probing trumpet from Frankie Newton. Not more than three tracks, on the other hand, can be called really disappointing: Charlie Shavers is overbusy and rather sickly in Star Dust, Manny Klein grows sentimental in Bei Mir Bist Du while Emmett Berry does surprisingly Schoen, little with Sweet And Lovely.

Otherwise this is a fairly run-of-the-mill set

of performances. Tammy's Dream has a dynamic but brief Buck Clayton solo in between long stretches of Charlie Ventura; Clifford Brown and tenor-saxist Harold Land seem unusually inhibited in Land's End; Hot Lips Page is boisterous but exciting in Page Mr. Trumpet, which also features some lively clarinet playing by Albert Nicholas. Dizzy Gillespie sounds a shade too sophisticated as he backs up Albinia Jones on Evil Gal Blues; Gene Sedric and Don Byas both manage to be far more relaxed. The two remaining items-Town Hall Blues and On The Trail-are harmless but trivial.

Sarah Vaughan

"At Mister Kelly's"
September In The Rain: Willow Weep For Me:
Just One Of Those Things: Be Anything But
Be Mine/Thou Swell: Stairway To The Stars:
Honeysuckle Rose: Just A Gigolo: How High
The Moon.
(Mercury 12 in. LP MPL6542—35s. 10d.)

(Mercury 12 In. LP MPLO942—303. 1004)

If Happened Again: You Ought To Have A Wife: Slowly With Feeling: Exactly Like You: How Important Can It Be: Fabulous Character/C'est La Vie: Never: The Edge Of The Sea: Waltzing Down The Aisle: Don't Let Me Love You: The Second Time.

(Mercury 12 in. LP MPL6540-35s. 10d.)

"Sarah Vaughan At Mister Kelly's", a performance recorded at a well-known Chicago supper club, presents the singer at her greatest, sounding very much as she did on her British tour earlier this year. Once upon a time Miss Vaughan used to irritate me by the deliberate perversity of some of her phrasing; now she seems to have dropped all those mannerisms and sings with an exuberance and poise that are quite breathtaking. Just One Of Those Things, Thou Swell and Honeysuckle Rose, all up-tempo numbers, swing deliciously; another outstanding track is Just A Gigolo, a song I can't remember anybody recording since the Louis Armstrong version of 1931. A slight mix-up occurs during Willow Weep For Me, but Sarah carries it off with the same endearing nonchalance that Ella Fitzgerald displays in similar straits. The sleeve-note, by the way, omits to identify the musicians who provided Sarah with such a stimulating accompaniment; they were pianist Jimmy Jones, bassist Richard Davis and drummer Roy Haynes. This LP can be warmly

recommended to every admirer of Sarah Vaughan; I've never heard her sing better.
"In A Romantic Mood", on the other hand, live right up to its title. Apart from Exactly Like You and The Second Time, this is Sarah at her most commercial and sentimental. She remains an exquisite singer, of course, but her work here bored me just as much as that on At Mister Kelly's" enthralled me. The sleeve-note, incidentally, is too bathetic to be true: "Such an extraordinary artist is Sarah Vaughan", runs one sentence, "whose creative soul burns with the art of romance, who breathes the heavenly sense of beauty known only to the lucky person who has known what love is What richness, eh? C.F.

sh White

"The Josh White Stories, Volume 2."
Good Morning Blues: The Grey Goose: You
Won't Let Me Go: Don't Smoke in Bed:
Trouble in Mind: Sometimes I Feel Like A
Motheries Child (V. Beverly White)/Twe
Little Fishes: I Know Moonlight (V. Josh and
Beverly White): Red River: I Had A Woman:
Fine And Mellow: Strange Fruit.

(H.M.V. 12 in LP CLP1175-35s, 10d.)

"Blues and . . ." Part 1 How Long Blues : Kansas City Blues/I Had To Stoop To Conquer You : Mint Julep. (Nixa 7 in. EP NJE1057-12s. 104d.)

The second volume of "The Josh White Stories" contains twelve more well-recorded performances by this popular singer. Sammy Benskin, Al Hall and J. C. Heard, playing piano, bass and drums respectively, provide a discreet but helpful accompaniment and Josh's

daughter Beverly is heard on a couple of the tracks. There is little I can add to my comments on the earlier volume (reviewed last July). People addicted to the earthier, more authentic blues of men like Big Bill Broonzy and Huddie Leadbetter, will consider his singing too urbane; Josh White's admirers, however, and all those who just like to hear good ballads handsomely sung are likely to find this a very worthwhile LP. The songs are well-varied, ranging from spirituals like Motherless Child to Billie Holiday's wordly-wise Fine And Mellow and Lewis Allan's stark poem about lynching—Strange Fruit. But the finest songs of all are Red River and the lovely Trouble In Mind, both of them blues.

Josh recorded the Nixa titles while he was in London in 1956 and all were originally issued on 78s. Rather more melodramatic in atmosphere than those on the H.M.V. LP, they feature Josh backed up by a group of local musicians. Kenny Baker, Bertie King and Benny Green can all be heard taking solos. Josh sings and plays guitar jauntily, particularly on Kansas City Blues and How Long. Mint Julep could be described, as the sleeve-note suggests, as a successor to One Meat Ball. C.F.

IN BRIEF

Lorez Alexandria. "This is Lorez!" I Though About You: Thou Swell/You Make Me Feel So Young: Baltimore Oriole. (Parlophone 7 in.

About You: Thou Swell You Make are rear so Young: Ballimore Oriole. (Parlophone 7 in. EP GEP8687—11s. 14d.)

Innocently placing the stylus on side one, I was amazed to hear a choir burst forth with "This is Lorez the fabulous" as a prelude to I Thought About You. "Fabulous" is one of the last adjectives I would use to describe this mediocree, over-stylised vocaliste from Chicago. She has a husky voice and employs mannerisms which even Chris Connor would think exaggerated. Wilbur Wynn's guitar solos provide the best moments on a record which I find dull.

A.M.

"Date With The Dozen"

Kenny Baker. "Date With The Dozen" Pt. I. Bugle's Lament: There'll Never Be Another You! If You Were The Only Girl In The World: Whistle And T'll Come To You Blues. (Nixa 7 in. EP NEP24074—12s. 103d.)
Both in size and style Kenny Baker's Dozen falls in between being a big band and a small jazz group. These are smooth, perhaps over-gentlemanly performances with Bill Le Sage and Kenny himself providing the best solos. All four tracks were originally part of a 10-inch LP (Nixa NPT19020).

Chris Barber's Jazz Band. Tuxedo Rag/Brown Shin Mama. (Nixa 10 in. 78 NJ2004—6s. 74d.). Papa Ds Da Da/High Society. (Nixa 10 in. 78 NJ2007—

6s. 74d.). Chris Barber's Skiffle Group. Doin' My Time/ 'Where Could I Go? (Nixa 10 in. 78 NJ2014—

All reissues of Polygon recordings of 1954-55, these show the famous Barber Band and Skiffle Group in a very favourable light, especially the two titles on NJ2007. Tuxado Rag has Ben Cohen added on second cornet, while on the other side Chris Barber plays base in the absence of Jim Bray, who was working with the band at that time. The effect is very pleasing, too. The skiffle sides are fairly average examples of their kind.

Janet Brace. "Special Delivery". Time After Time:

Time Was|It Could Happen To You: Easy Street.
(H.M.V. 7 in. EP 7EG8366—11s. 14d.)
Janet Brace is a night-club artiste who came to New York from Charleston in 1948. She has chosen four good songs to sing but fails to interpret them with any degree of subtlety or meaning. Her voice is barsh and masculine, although I admit it has a jazz quality. The supporting group is adequate with Don Elliott contributing a good muted trumpet obbligato in Easy Street. The sleeve note credits the reader with neither discerament nor intelligence. "Vinylite" it proclaims "never had it so good". Presumably records by Ella, Billie and Sarah are pressed from some other material.

Pee Wee Hunt. "Cole Porter à la Dixie". I Love Paris: What Is This Thing Called Love?: Don't Fence Me In: It's All Right With Ma: Miss Otis Regrets: It's De-Lovely/Begin The Beguine: Easy To Love: Night And Day: Love For Sale: I've Got Yon Under My Shin: Anything Goes. (Capitol 12 in. LP T084—33s. 8\dd.) Tasteful, unaggressive, but rather boring Dixieland performances, without a trace of Twelfth Street Rag anywhere. Whether this kind of treatment enhances or disrupts Cole Porter's melodies remains a matter of personal taste.

Firehouse Five Plus Two. Frankie And Johnny:
Sweet Georgia Brown: Sobbin' Blues: Just A
Stomp At Twilight: Down Where The Sun Goes
Down: St. Louis Blues/12th Street Rag: Copenkagen: Wabash Blues: Firechief Rag: Lonesome Mama Blues: Who Walks In When I Walk
Out? Good-Time Jazz 12 in. LP LAG12089—
38s. 3d.).

Originally issued on Good-Time Jazz LDG079 and LDG183, these are typically exhilarating performances, presenting this exuberant band at its best. Old favourites are mixed up with lesser-known tunes and a few original

The Honey Dreamers. "The Honey Dreamers Sing Gershwin", Things Are Looking Up: But Not For Me/Do It Again: I Was Doing All Right. (Vogue 7 in. EP VE170124-11s. 51d.).

The Honey Dreamers' vocal group (two girls and three boys) was formed in Chicago twelve years ago and has appeared frequently on television and radio programmes in America. For these four George Gershwin songs (extracted from Vogue VA160120) the Honey Dreamers are backed by the Elliott Lawrence orchestra. They perform in musicianly style, sometimes blending with the saxes, sometimes acting as a separate section. The lead singing is good and the overall effect is one of skilled professionalism.

Kid Ory's Creole Jazz Band. Creole Song (V.):
Get Out Of Here: Blues For Jimmie Noone:
South: Panama: Under The Bamboo Tree (V.):
Careless Love: Do What Ory Say (V.) Maryland;
My Maryland: Down Home Rag: 1019 Rag:
Oh! Didn't He Ramble (V.): Ory's Creole Trombone: Weary Blues: Maple Leaf Rag: Original
Dixieland One-Step. (Good-Time Jazz 12 in. LP LAG12104-38s. 3d.).

These are the first four sets of records that in 1944 and 1945 heralded the return of Kid Ory, the living legend of New Orleans, back to the music business. Issued previously on Good-Time Jazz LDG065 and LDG184 they are still, and will always be, a microcosm of highwater jazz. The first four tracks, with Omer Simeon, are perhaps the richest, but all are deeply satisfying examples of jazz as it was played by men who were there at the beginning and who never forgot or lost faith in their music. their music.

Johnny Janis. "For The First Time". The Way You Look Tonight: I Got Plenty Of Nutlin' [If I Only Had A Brain: Get Out Of Town. (H.M.V. 7 in. EP TEGS365—11s. 14d.)

The pictorial sleeve front shows a young man with an electric guitar and the sixty-four words comprising the programme note tells us very little. Casual browsers might be excused, therefore, for dismissing this release out of hand as another skiffle or rock'n'roll horror. Actually Janis is a very good jazz singer, sounding like a young Frank Sinarta with overtones of Mel Torme. He also accompanies himself expertly on guitar, sym-

pathetically backed by Jerry Bruno's bass and Osie Johnson's drums. (The sleeve again defaults by listing six violins which are not to be heard). The Way You Look Tonight swings tastefully and I am especially pleased to find a revival of Harold Arlen's excellent $Jf\ I\ Only\ Had\ A\ Brain,$ from "The Wizard Of Oz." I hope we hear more of Janis in the future and that H.M.V. present his next record in a manner likely to attract the right customers.

George Shearing. "The Shearing Piano". Stella By Starlight: On The Street Where You Line: Guilly: Friendly persuasion: For Every Man There's A Woman/It Might As Well Be Spring: High On A Windy Hill: If: A Tune For Hum-ming: Sigh No More. (Capitol 12 in. LP T909— 338. 84d.)

Margaret Whiting. "Goin' Places". The Gypsy In My Soul: Sentimental Journey: Any Place I Hang My Hat Is Home: I'm Gonna Move To The Ou-shirts Of Town: Grow With The Wind: Runnin' Wild Between The Devil And The Deep Blue Sea: Over The Rainhow: His The Road To Dreamland; East Of The Sun: Song Of The Wanderer: Home.

(London 12 in. LP HA-D2109-37s. 61d.)

(London 12 in. L.F. HA-DZING—5/8. 094.)
Margaret Whiting may never get a vote in a jazz poll, but she is certainly a commercial singer of exceptional skill and taste. This record, however, is remarkable not only for her smoothly cadeneed interpretations of some very superior songs, but also for the orchestral settings. The arrangements were written—two apiece—by Frank Constock, Pete King, Johnny Mandel, Skip Martin, Marty Paich and Pete Rugolo.

C.F.

Joe Williams with Count Basie. How Can You Loss (What 'Cha Never Had): Five O'Clock In The Morning[Gee Baby, Ain't I Good To You : What's New. (Columbia 7 in. EP SEG7810—11s. 1½d.)

Joe Williams is now at the cross-roads of his career. Should he continue his attempts at singing the blues or would he be better advised to throw in his lot as a ballad singer? Listeners may judge for themselves, for on three of these tracks he runs through some typical Basie-style material, ably accompanied by the Count's band, while on What's New he sings a ballad with Jimmy Mundy's studio orchestra. I find Joe's synthetic blues style irritating in the extreme and prefer him as a straight singer. His powerful voice is heard to advantage m What's New, where he succeeds in projecting his personality. The remaining tracks are frustrating, with Williams hogging the microphone at the expense of the Basie band.

THE PHYSIOLOGY OF STEREO

By OUR TECHNICAL EDITOR

The letters in our Correspondence columns last May have prompted a number of most interesting dissertations on the meaning and functioning of stereophonic sound. I have by me, in fact, a long monograph from our old friend Joseph Enoch, who has been doing a lot of fundamental experimental work that worthy (some of us think) of publication in the Proceedings of the Royal Society. But, alas, it is too long for inclusion here; and paraphrase or précis would spoil its completeness.

I also have an analysis by an old reader from abroad, Mr. A. Cramwinchel, which seems to answer most of the points that have been raised -though in the process it raises a few others and I have his permission to quote extensively from it.

"It is not right to compare stereophonic hearing to stereoscopic vision. The single eye is able to discriminate directions both in vertical and in a horizontal plane, and the combination of the two eyes adds the perception of depth, completing the orientation in space. But the ear behaves quite differently. The single ear allows only the discrimination of depth (by the frequency response, by the direct/indirect sound ratio, and by the level); and the combination of the two ears adds only a discrimination in the horizontal direction. "That we are able to perceive the height of

the sound sources and to choose between front and back is caused by the involuntary or intentional movements of the head. In this way the aural orientation in space is completed.

"It is now well known that the cause of the horizontal discrimination is twofold: the intensity difference and the time difference between the sounds arriving at the two ears. The interesting point is that from the perceived direction of any sound about 90% is due to the intensity difference and only about 10% is due to the time difference that belongs to it.

"Another point, and a very lucky one for technicians, is that hearing is not confused when it is fed by a combination of intensity and time differences: it just transforms it to a direction as an addition to the effects of each separately. To every deviation in direction due to an intensity difference there corresponds a certain time difference which causes a similar deviation.

'For stereophonic reproduction there are two schools of thought: the American and the European, one could call them. These lead to different techniques and even to different results. The Americans propose to re-create in the listening room the original sound field: this 158

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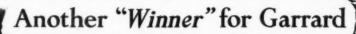
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theoretically demands an infinite number of small microphones, forming a curtain in the performance room, each connected by a separate channel to its own very small loudspeaker similarly disposed on a curtain in the listening room. Not a very practical proposition, of course! But the effect is very well realisable with three microphones, three channels and three loudspeakers and even reasonably well with two microphones and loudspeakers, placed

properly. The European idea is to give each ear what it needs; and as we have only two ears, it should be possible, and it is, to achieve this result with only two channels. In the performance room two microphones placed in an artificial head (i.e., a globe of the right size) have to be present at the place of the listener's head; and the best, but not practical, way is to give each listener a pair of headphones [as a fact, I myself find the headphone listening quite distressing! -P.W.]. But this is not necessary. When we listen to an orchestra, the spread to good listening seats never amounts to more than 60° corresponding to a distance of about the width of the orchestra. Now when we place two loudspeakers at one end of a room, as widely separated as possible, and we listen more or less on the line of symmetry at distances of the loudspeaker separation, or more, we have the same conditions to give adequate results. It is a simple calculation to ascertain where the image of the sound will be corresponding to a certain intensity difference at the loudspeakers and taking into account that the left ear gets a certain amount more sound from the left speaker than from the right one, and vice versa, due to the screening effects of the head; and practice shows that it is quite possible to get an even spread of the orchestra between the two loudspeakers (but never outside them!). time difference present in the original will give a little confusion (unsharpness of the aural picture) but this can be neglected: reverberation in the performance room as well as in the listening room gives more confusion than this. When the two loudspeakers, always more or less directional, are placed with their axes crossing just in front of the listeners, there is a listening area on each side of the symmetry line which is effective before the image breaks up.

"In the final result it is not the possibility of hearing each instrument in its own proper place that is so memorable. That is just a feature. It is the spreading away from the single-channel speaker hole that gives the impression of reality, the illusion of being present at the performance itself (the loudspeakers, of course, had better not be visible if the illusion is to be complete!), That is the really big thing which can give you an actual awe of what you yourself have unshackled in your own home. Who are you,

that you should be allowed to do that?" I am glad that Mr. Cramwinchel should end on that note, for when I listen to good stereo reproduction I am always carried away by the wonderment of the thing and begin to forget that my job is that of a humdrum technician. In the old days of the "Expert Committee" it used to be said that I could listen to the Ninth Symphony with a hammer in one hand and a screwdriver in the other. I really don't believe that I could even then, and I certainly can't now. My destructive desires are related to more modern noise. Stereos of classical music-not, please note, of gimmicks or crooners or the like -when properly locked, or integrated, or coagulated, call it what you will, just makes me forget. Hence the London Editor's anxieties when he does not receive the expected article from me by his zero hour! How I am looking forward to listening to the Symphonis Fantastique of which such a glorious excerpt was given at the end of the Decca demonstration disc!

The secret of the full illusion lies, I am convinced, both in the "spread" and in what

I have called the "locking" as well as in the colourful bass power. Unfortunately, these qualities are not easily realisable, all at the same time, by an ordinary loudspeaker arrangement that is feasible in a smallish living room. Contrary to what I once thought, I am now convinced that good locking depends on having a clear path, free from interference by furniture or human bodies, to an image focus somewhere in the middle of the room. Fortunately, this locking depends far more on the treble than on the bass and can even be secured by tweeters (or "squirters", as I should now call them) focusing their beam of sound even above the heads of the listeners. The bass end is responsible for the colour and the power; here again a free path is desirable, but it is not quite so important, since bass notes are not so directional that room objects cast heavy shadows. This difference led to the view once held by some engineers that stereo does not depend on the frequencies below about 500 c/s. I myself do not subscribe to that view, though I must frankly admit that quite

good stereo can be obtained from a combination of a central bass speaker with smaller middle plus treble units disposed one on each side. I prefer to have omni-directional speakers as far apart as possible (at any rate up to 30 feet or so) in combination with directional squirters. But there should be a frequency overlap between the two. The omni-directional units should go up to at least 10 kc/s and the squirters down to at least 3 kc/s and an octave lower is better. It does not seem to matter much whether the squirters are between or over or outside the other main units; but it does matter that the main units should be as far apart as possible.

I do not like the effect from two small speakers; and my wife has a positive dislike; she calls them "corny". A combination of one good and one poor loudspeaker is even worse. We would sooner have monaural from one good speaker enclosure. It is only when one has two complete, long-range speaker systems, with outputs properly balanced, that stereo really springs to life.

AN ADVENTURE IN STEREO

By IVAN MARCH

I could not go to the 1956 B.S.R.A. Waldorf Exhibition, so my wife went instead. She went mainly to look for a good small speaker unit, but although she found this she came back eager to talk about something much more exciting— Arnold Sugden's first stereo-on-disc demon-Hi-Fi has never been an especially feminine interest and so her undoubted enthusiasm promised well for this new development.

Not long after the B.S.R.A. Exhibition, I went over to Brighouse and Mr. Sugden very kindly gave me a personal demonstration in his own studio. I remember how astonished I was with the first recording he played, which was made in Manchester Cathedral. As the pickup was lowered on to the disc an acoustic transformation took place in the room where we listened; even before the organ and choir began, we were no longer in Yorkshire, but transported by magic to the Cathedral itself. One felt unable to resist the desire to look up and around, for the incidental background noises of that great building were echoing back and forth above us and around up. The building were selected as the selected around and around us. Truly a new dimension had come to recorded music.

The year that followed was one of waiting. Then the 1957 B.S.R.A. Exhibition was made memorable for us by another stereo demonstration, this time on tape. However, we still remained convinced that tape in its present form would never replace the disc as the domestic sound-reproducing medium, and so we waited until the 1958 Audio Fair and the issue of the first stereo discs by Pye. At long last we secured our first stereo pickup and could try out the eagerly awaited new sound at home.

The lounge of our bungalow is of the modern sitting-dining room combination, and it measures approximately 20 ft. by 10 ft. It has a fitted carpet, and is furnished with a studio couch and three armchairs, besides other incidentals like a dining table, television set and a piano. There is a large window space and the curtains are of a fairly heavy silk damask. To play our stereo discs we used a Ronette stereo cartridge in the Mackie Parallel Tracking Arm, mounted on a Garrard transcription motor, with a Pamphonic stereo amplifier (very good it is too!) and two Wharfedale S.F.B.3s.

We first played our Ronette cartridge at too low a tracking weight, and the result was not only distortion, but very few middle frequencies, virtually no deep bass, and no stereo. As we

increased the weight on the cartridge the bass response increased correspondingly and so did the stereo effect; it seems therefore that the middle and bass is very important in stereo reproduction. Our speakers were placed as far apart as possible at the far end of the room. Because of the size of the baffle enclosures in which they are mounted the effect is to make them about 6 ft,-7 ft, apart. In this position we get an exciting stereo effect over the whole of the bottom half of the room—an area of about 10 ft. square.

For our experiments we have had available all of the first issue of the Pye LPs together with the E.M.I. and Decca demonstration discs. have been able to get from good to excellent results from all the Pye discs (except that by the London Baroque Ensemble, which seems to distort badly). In particular, the Hallé/ Barbirolli recording of the Mastersingers Overture on CSCL70005 is quite stunning. We have not only been able to enjoy the exciting spatial effect and "in the hall" feeling, but we have been able to place the instrumental sections quite clearly. By good fortune a Hallé player who was at the Pye recording sessions has been staying with us and he has been able to confirm where the instrumentalists were seated.

Having completed our initial experiments at home, we ventured afield to the local gramophone society, who turned out in strength to hear what we had to offer. In spite of a not very suitably shaped room we again achieved excellent results over a large area, probably about 25 ft.-30 ft. square, by spacing our speakers wider apart. At the side of this area the stereo was still very noticeable, but with " a side seat at the concert hall " effect. On this occasion the E.M.I. demonstration record of familiar sounds took everyone's breath away (once again the fair sex were among those most impressed), but Larry Adler (Pye) nearly stole the limelight with the Spanish Dance of Granados. Incidentally, we have played most of the stereo discs between a dozen and twenty times with no apparent signs of wear, either visible or audible.

Now we are back home again eagerly awaiting more stereo issues and meanwhile enjoying afresh the best of our monaural records. others have commented, these sound remarkably well played on a stereo pickup through both speakers. It will obviously be many years before the wealth of music now available on monaural LPs in first-rate performances and recordings becomes re-available in the new medium. But to hear a good monaural disc through stereo equipment is like hearing it anew. R.C.A. have indicated this possibility on the sleeve of their new recording of Tchaikovsky's Piano Concerto

No. 1 by Van Cliburn. This is no idle boast, for indeed the best modern recordings do indeed have a partial illusion of stereophony when played through stereo equipment. We feel that many monaural favourites will continue to be played in this way for some considerable time to come.

TECHNICAL TALK

Sapphire Styli: Killick v. Pye

On 22nd July most of the national newspapers contained a romantic reference to a judgment that had been given in an Appeal Court the previous day. In one it was stated that the judges had ruled that a Mrs. M. L. Killick was "the inventor of the sapphire stylus for long-playing records"; another report stated that Mrs. Killick "at the end of a 20-day lawsuit won her ten-year fight to prove the gramophone stylus was her invention". She was also stated to be planning a world tour to collect royalties on her patent rights. She estimated those rights, it was said, to be worth £5,000,000.

Now the action in the High Court decided no such thing. It decided that Mrs. Killick's Patent No. 603606 of 1945 for a sapphire stylus with a particular shape of truncated end with a flat-ground tip on it was valid and that Pye had infringed it some years ago by selling sapphire styli which approximated to that shape. That is all. The judgment did not cover sapphire styli in general and indeed it could not have done so since it is well known that sapphire styli were used long before the date of Mrs. Killick's Patent.

It is well, therefore, to look at the matter in greater perspective, to see how Mrs. Killick's stylus fits into the historical background.

During the whole of the Court proceedings it was never suggested that a sapphire stylus with a spherically shaped tip came within the scope of the Killick patent; and the Court decision itself made it clear that long before the date of the patent, sapphire needles and other needles made of jewels were well known. Older readers of The Gramophone will recall that they were referred to on many occasions in these pages before the war.

They will also recall that for many long years a controversy existed as to whether the stylus should "bottom" in the groove or should ride low down on the walls. One school of thought asserted that bottoming produced more surface noise and needle chatter; the other school asserted that riding on the walls produced more record wear since the stylus soon wore down to a chisel shape.

The most remarkable example of the latter type of advocacy is to be found in a 1907 Patent 20761/1907 (U.S.A. No. 866,950). This contains the following detailed argument, which has a special significance since it is precisely the same argument which Mrs. Killick later used in her 1945 patent.

"It is believed the reason for the increased efficiency of the improved needle is largely due to the form of the point and the position it occupies in the groove. Its concavity insures contact on the sides of the groove at two points only, and the flat face at the termination of the point lies always above and out of contact with the bottom of the groove; thus the area of contact is extremely limited, resulting in greatly lessening the objectionable 'scratch', ordinarily very noticeable. The form of the point permits it to penetrate to sufficient depth in the groove to insure perfect engagement therewith, and the attenuation of the point

permits the latter to follow accurately slight sinuosities in the lateral bends or convolutions of the groove. . . .

"The improved needle by reason of its form and peculiar engagement with the groove, wears but little and apparently reproduces the last notes of the record as clearly and distinctly as the first, and also acts less destructively on the record, thus prolonging its term of usefulness."

All this related to the steel needles which were in vogue at the time. Jewelled styli were of course used for the hill-and-dale cut phonograph record even in those days but were not favoured for the Berliner lateral-cut.

The opposite school of thought was exemplified in other patents of the same period and found greater favour, largely because the wear on a steel needle soon negatived any advantages that the truncated form may have had to start with. Certainly by 1915, the spherically-tipped stylus which bottomed in the groove was being recommended in the H.M.V. Instrument Catalogue in preference to the non-bottoming type.

What does not appear to have been sufficiently realised at the time was that the truncated type was more suited to a hardwearing stylus than to a steel needle. Even when the Tungstyle needle came into use the value of its truncated end combined with its long-wearing properties was not stressed. It was this fortuitous combination that was seized upon by Mrs. Killick in her patent; and it should be noted specifically that this patent limits its claims to sapphire styli with the truncated tip.

The important stage in the elucidation of stylus tracking came in 1938 (before Mrs. Killick's patent) in a paper by J. A. Pierce and F. V. Hunt of Harvard University published in the Journal of the Society for Motion Picture Engineering, Vol. 31, August, 1938. This examined in some detail the forms of distortion etc. due to the physical dimensions of stylus and record. Later examinations of the same problem both in America and in Britain (c.f. Dr. Dutton's lecture to the I.E.E. in 1944) all added to our exact knowledge; and came down definitely and heavily in favour of a low mass stylus system with high lateral and vertical compliance; and in favour of long wearing, jewelled, styli which made 2-point contact with the walls of the groove and not with the bottom.

All this historical evidence makes the Court's decision somewhat puzzling to an old stager like myself. I recall that the controversy that raged in the inter-war years over the push-pull valve patent was settled in the American Courts by the production of an electro-magnetic telephone relay embodying the push-pull principle and the decision that the transfer of a principle from one medium to another did not constitute a valid patent. The British Courts have apparently now decided otherwise. Perhaps the reason is that though both sapphire styli and truncated styli were then known, the first actual combination of the two was that proposed by Mrs. Killick?

What is no doubt more pertinent for us to notice at the moment is that with the advent of the LP record in 1950 stylus wear became a much more important consideration and the need for a hard-wearing stylus of low mass (including, of course, the stylus montage) was soon seen to be a vital one.

In view of the Pierce/Hunt traking philosophy therefore, pickup manufacturers relied on sapphire styli with the tips spherically shaped to a radius sufficiently large to keep the tip off the bottom of the groove, but not large enough to cause the stylus to come out of the groove during playing. The stylus then bore on the sides of the groove until the stylus became so worn by long playing as to need replacement.

But there was also a popular demand for a multiple-speed record-changer capable of playing both the so-called ordinary and the new LP records, and with this there came a need for a pickup suitable for both types of record. The pickup problem was solved in three ways, viz.: (a) by providing separate pickups each fitted with a sapphire stylus appropriate to the type of record to be played; (b) by a single pickup provided with two sapphire styli capable of being switched mechanically to suit the type of record being played; and (c) by having a sapphire stylus with its tip so shaped that it could be accommodated within the grooves of both types of record without bottoming at too early a date.

The first solution was recognised as the most satisfactory from the acoustic point of view, and the styli in question were spherically tipped in accordance with long-established practice, but this solution suffered from the disadvantage that it necessitated unplugging one pickup and plugging in the alternative whenever the type of record was changed.

The second solution was the forerunner of the modern highly successful turnover cartridge.

Pending the perfection of the second solution, the third solution was the one adopted temporarily by Pye, and it was this stylus designed to play both types of record that was held by the Courts to be an infringement of the Killick patent.

An examination of the stylus used by Pye in those early days shows that it consisted of the usual conically shaped sapphire, but instead of being spherically shaped, the tip consisted of a practically flat portion about one mil across joined to the conical portion of the shank of the stylus by a curve of approximately one mil radius. The tip of this stylus rested on the side walls of the grooves of the record and because of its somewhat flattened end did not bottom in the groove. The dimensions of the tip were chosen to ensure that the stylus entered sufficiently far into the grooves of an LP record to perform satisfactorily, but not so far into the grooves of the 78-r.p.m. records as to touch the bottom of these grooves. This stylus was superseded in 1953 when the improved turnover cartridge with spherically tipped styli was adopted.

The Killick patent has now been held to cover a sapphire stylus conical in shape within certain angular limits and with a flat portion ground on its tip of specified dimensions.

The fact that the Judgment makes it clear that sapphire styli having spherically shaped tips are not covered by the patent should set at rest the minds of many manufacturers and dealers who have been selling this type of stylus in large quantities for a number of years.

Radio, Audio, Television, Stereo

Such, in brief, is the story of the Radio Exhibition this year, and the novelty is undoubtedly the Stereo section of the Audio Hall on the first floor. By the time these words are read we shall know whether justice is being



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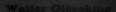
TIM

**** FULL DETAILS OF ALL THE NEW CLASSICAL RECORDS FOR SEPTEMBER CAN BE FOUND IN THE CURRENT ISSUE OF "RECORD TIMES". A MONTHLY ILLUSTRATED NEWSPAPER WITH INTERESTING

FIRST AND EIGHTH SYMPHONIES

*** FULL DETAILS OF ALL THE NEW CLASSICAL RECORDS FOR ARTICLES AND THE LATEST NEWS. PRICE 1d. FROM RECORD DEALERS TIMES", A MONTHLY ILLUSTRATED NEWSPAPER WITH INTERESTING Street, London, W.1 * * * * * * * * * * *

SEPTEMBER CAN BE FOUND IN THE CURRENT ISSUE OF "RECORD OR 3/-- A YEAR FROM E.M.I. RECORDS LTD., 8-11 Great Castle



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*** FULL DETAILS OF ALL THE NEW CLASSICAL RECORDS FOR SEPTEMBER CAN BE FOUND IN THE CURRENT ISSUE OF "RECORD TIMES ", A MONTHLY ILLUSTRATED NEWSPAPER WITH INTERESTING ARTICLES AND THE LATEST NEWS. PRICE 1d. FROM RECORD DEALERS OR 3 - A YEAR FROM E.M.I. RECORDS LTD., 8-11 Great Castle Street, London, W.1 * * * * * * * * * * *



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done, or whether the "initial" word is adequately descriptive.

The feature that most of us will look for particularly will be to see how Decca and E.M.I. have tackled the problem of domestic stereo; for they, of all firms, have had the longest opportunity for experiment and both have realised that, to be successful, stereo must be adaptable to the ordinary home and not merely to the hi-fi home. E.M.I. (Sales & Service) announce a "Capitol" Stereo record reproducer (R.S.101) in three units at the price of 83 gns. It has twin 5-watt push-pull amplifiers and twin corner loudspeakers measuring 22 in.

and twin corner toudspeakers measuring 22 in.
high by 12 in. wide by 11 in. deep, which can
either be mounted on legs or fixed to walls.

Decca, on the other hand, announce three
models. SRG300 (105 gns.) is a radiogram as
well as a stereogram. Each channel has a 6-watt push-pull output. The main cabinet has three speaker units, two of which are cut out when two extension units are used for stereophonic reproduction. These extension units are quite small, since they deal only with upper frequencies and can therefore be hung on a wall at suitable distances apart. This arrangement is based on the idea that "bass notes give no directional information-one judges the position of a bass instrument from its overtones, not from the fundamental". SG188 (73 gns.) is a record reproducer only, but otherwise is similar to its "luxury brother". SG177 (48 gns.) is a stereogram of similar style to the Deccalian 88. It has twin 21 watt channels and an extension full range speaker is used in conjunction with the full range speaker in the cabinet. All these models have crystal pickups with plug-in heads: one for stereo and another of turn over type for LP/78 monaural. The reason for this complication is that three different stylus sizes are needed: I mil for stereo, I mil for LP and 2.5 mil for 78s.

Decca also announce their long-awaited, super-stereo pickup for hi-fi enthusiasts at the price of £22. Having examined and heard its prototypes on many occasions, I can unhesitatingly testify as to its superb quality. This and the Tannoy pickup are, so far, the only British magnetic pickups for stereo that have been announced. Tannoy, however, will not be represented in the Audio Hall. I hope, however, to report on the pickup soon: I have one on trial at the moment.

Many firms, of course, will be demonstrating stereo amplifiers and one can only hope that the sound insulation of one from the other will be better, and the screening of human bodies will be less, than was the case at the Waldorf last April. I have already received details of such equipment from Beam Echo (Avantic), B.T.H., CQ Audio, Dynatron, Expert, Jason, Pilot, Pye, S.T.D. Ltd., and Soundrite.

But, to me, a more intriguing feature is the re-emergence of stereo tapes. Brenell, Multi-music, and Truvox will all demonstrate stereo tape recorders as well as reproducers; and Lustraphone have issued some suggestions on microphone technique for amateurs in anticipation of this development.

A full report on the Show will appear in our October issue.

Studio "At Home"

Those who count themselves as being rather more than novices in these matters should note that the Second "At Home" to be organised jointly by the B.S.R.A., Lockwood & Company and the Universal Programmes Corporation Ltd., will be held at the studios of the International Broadcasting Company, at 35 Portland Place, W.1, between September 26th and 28th. Throughout the week-end the stress will be on professional ideas, techniques and equipment. The latest stereophonic recordings will be demonstrated and the studios, dubbing and

disc cutting channels will all be in operation. Admission will be by ticket only-application at an early date to the address given.

Long-Play Tape

During the past few months some of the members of my team and I have been experi-menting with the new Long-Play tape on a polyester (melinex) base. Our previous experi-ence with long-play tape on a P.V.C. base had been none too happy, particularly on machines which have run rather hot, as unfortunately many of our British machines have done in the past. In some circumstances I have found P.V.C. crinkle up to such an extent as to make the tape virtually unplayable; whereas no such difficulty has been experienced with melinex, which is ever so much tougher. There is, however, one mechanical disadvantage which has to be guarded against-stretch. If the tape is wound too tightly on the spool it will stretch and not recover; on the other hand, if it is not wound very tightly it will not have so neat an appearance on the spool, with all the edges in perfect alignment. I mention this particularly because, although neat spooling is attractive, it is not of importance technically, whereas the use of tape within the limit of no stretch is of great importance.

From a recording point of view I find the

melinex base greatly superior in three respects: high note response, harmonic distortion, print through. The first and third are tolerably obvious to the ear: the second is not, so I had some laboratory measurements made and found the reduction of harmonic distortion on the melinex tape to be of the order of 5 to 1, which is not inconsiderable.

What the reason is for this reduction or for

the improvement in high note response I don't know. Several of us have noticed, however, that the melinex tape seems to cling more closely to the recording head (and likewise, of course, to the playback head) in transit. It also develops a little more "static"; that is of no importance from a recording point of view (provided the machine is properly designed), but it may have something to do with the clinging.

Ave atque Vale

Ave atque Vale

The many friends in the industry of my old
colleague, G. W. Webb, will learn with sadness
of his passing at the beginning of August. We
shall remember with gratitude the valuable
work that he did for THE GRAMOPHONE in its early days. He was the first, and only, chairman of the "Expert Committee" and collaborated with me in the production of "Modern Gramophones and Electrical Reproducers". We always regarded him as the authority on the history of the phonograph and gramophone. We never had a technical problem for which he could not supply a pertinent reference. His knowledge of early patents was both wide and deep and his "museum" of early sound-boxes and other mechanisms was a wonderful affair. I only hope that it may prove possible to preserve it for posterity. His Edison cylinder reproducer, dating from 1900, was a master-

Six years or so ago he had a stroke, which left him paralysed down one side. His mind, however, remained as active as ever, as I well know from my all too rare visits. So perhaps it may be reckoned a happy release for him and a boon that he is freed to listen to even more gorgeous sounds in his new sphere.

TECHNICAL REPORTS

Grundig TK20 Tape Recorder. Price 50 gns. Grundig Ltd., 39/41 New Oxford Street, London, W.C.1. Makers' Specification:

Tape Speed: 3^a i.p.s. Recording Sense: Top Track (International Standard).

Frequency Response: 60 c/s to 10 kc/s:

-4 db to + 5 db. Signal/Noise: Better than 45 db.

Wow and Flutter: Better than $\pm 0.2\%$. H.F. Bias: 78 kc/s.

Erase damping: Better than 60 db (Ferrite

Amplifier Output: 2.5 watts.

Valves: EF86, ECC81, EL95, FM84, plus 2 metal rectifiers.

Recording Level: Magic Eye.

Loudspeaker: Elliptical, 3\(\frac{1}{2}\) in. by 5\(\frac{1}{2}\) in. Microphone: Condenser Type.

Diode con-

Input Sockets: Microphone, nection, Radio LS, Gram P.U.

Output Sockets: Extension Speaker 3-7 ohms, External amplifier (High Impedance). Spool Size: 5# in.

Weight: Under 20 lb.

It needs only a short acquantance with the TK20 to realise that this is a top-ranking tape recorder in its class. Presumably it is intended to supersede the TK5 which itself was an outstanding recorder of its day; and certainly its performance, as well as its appearance, is superior in several important respects.

When I opened the packing carton that had been delivered to my home my first impression was one of complete approval of the styling and external design. One accepts, of course, as a characteristic of its class, the limitation to one tape speed and to 5½-in. spools. Though these mean that pre-recorded commercial tapes cannot be played back, they do contribute largely to the simplicity and compactness of the instrument.

At the back between the two spools there is a Magic Eye of the modern linear type. At the front on the left there is a counter to act as position indicator and in front of that the Selector Switch for Recording, Play-back, Fast Wind, Rewind, Stop and Temporary Stop.

For Recording, however, the appropriate Input Button on the right of the instrument has also to be depressed whilst the Selector switch is being moved. This of course acts as a safeguard against accidental erase.

The really ingenious control is the one at the front on the right. This combines the following



functions: Volume Control for Recording and Play-back; On-Off Switch; Volume Control (when recording) for Internal Speaker; Tone Control (on Play-back); Speaker On-Off.

The Input sockets and Output sockets are on a panel at the back. They are of the type that has now become standard on the Continent and nowadays the plugs for them can be readily obtained from British wholesalers and most good dealers. (This, alas, was not always the

The first test I made was to play one of my own small 34-i.p.s. tapes. It was immediately apparent that mechanical noise was unusually low-lower indeed than I have hitherto found with many highly priced British machines. Wow, too, was imperceptible even on long-drawn-out pianoforte notes. So I gave the motor full marks.

Braking, too, was quite satisfactory, and the fast-wind and rewind were neither too fast to make one fear for the tape nor too slow to cause impatience.

The quality of reproduction on Play-Back was decidedly promising on the small internal loudspeaker: clear, and precise, with no disturbing features at all. The promise was amply fulfilled when I connected up to my standard amplifier and loudspeaker system. Then it became and loudspeaker system. Then it became abundantly clear that quality was excellent and hum and noise very low.

I knew by then what to expect from the Record/Play-back Frequency Response measurements. Here are our figures which are, in fact, definitely better than the makers' specification. Throughout the wave-form as shown on the oscilloscope was distinctly good.

Truly, a response which should satisfy all ordinary domestic needs. The recording was made on the polyester tape provided—a Long-Play tape with 1,200 ft, on the 51-in, spool and a playing time of one hour for each track.

The performance and the playing time are

thus equal to some of the best that one finds in larger and weightier instruments with 71-i.p.s. speed and 7-in. spools of standard tape.

In short, we have nothing but approval and praise for this model.

Jason Stereo Amplifier J.2-10. Price: £37 10s. Jason Motor & Electrical Co., 3-4 Gt. Chapel Street, London, W.1.

Maker's Specification

The Jason J.2-10 is a complete double amplifier and pre-amplifier with ganged volume, tone and filter controls with 10 watts output on each channel.

Input Selector Switch (five positions): 1. Microphone, sensitivity 2 m.v.

2 Tape, 250 m.v.

3. Radio, 250 m.v.
4. Pickup I.P, 10 m.v.
5. Pickup 78, 10 m.v.
Inputs are by standard pin jacks and there are pickup matching plugs available in all common types.



Volume and On-Off Switch. Bass: ± 10 db.

Treble: ± 10 db. Filter: Ouc, 9 kc, 6 kc.

Stereo Balance: 4 db variation. Channel Control Switch. Either input channel via both amplifiers or stereo.

Mains Supply: 3-position plug selects voltage: 210, 230 or 250. Alternative plug for 105, 115, 130.

Outlets: Loudspeakers. Two nine-pin plugs can be wired to 4, 8, 16 ohms impedance. A.C.—One switched, one non-switched

Provision for connection Jason Stereo Tape

Size: 15 in. wide by 10 in. deep by 41 in. high.

The now familiar matt black case with copper trim, the clean, business-like appearance, distinctively another item in the Jason matching equipment series. This time, with stereo in mind, twin 10-watt amplifiers with ganged controls, offering flexible though single operation. An ambitious specification, though modest dimensions and cost. Such are the

initial impressions.

Each of the two amplifiers begins with an ECF80 valve—really two valves in one tube—a pentode and a triode. Originally produced for the frequency changer stage in TV receivers, it is rather a stranger in the audio field. The pentode section forms the input stage and its gain is modified as required by negative feedback set by the input selector, frequency correction being applied in the pickup positions. The triode is used as a cathode follower feeding the Baxandall type of tone control network and providing the output to a tape unit if required. An ECC81 twin triode follows, the first half as the tone control stage and the second providing amplification before the phase splitter, which is another double triode used as a "long-tailed to drive the ultra-linear push-pull EL84 output valves. A common power supply uses a GZ34 valve and resistance capacity smoothing.

The controls as listed in the specification are self-explanatory. In our model the volume and tone controls were tapped switches, but continuously variable ganged potentiometers are to be used now that close tolerance units are available.

The stereo balance control operating on the feedback gave a total variation of 5 db in each channel.

Channel switching works as follows: In position A inputs connected to amplifier A are fed to both main amplifiers in parallel; in position B, inputs connected to amplifier B are fed to both; in position Stereo, each set of inputs is connected to its own amplifier. The input sockets, links for insertion of dual channel tape equipment, speaker sockets, mains and power sockets are all mounted on the top rear of the chassis which projects for 11 in. beyond the cover. They are therefore all accessible from the front by simply leaning over the top of the unit, and it is not necessary to turn the unit round to get at the connections.

The length of screened lead interconnecting the input sockets and the quite complex switching arrangements produce a small loss in treble by their capacity; the parallel connection in positions A and B produce a further loss which, according to our measurements, amounts to as much as 4 db at 10 kc/s.

Construction follows the usual Jason pre-scription. The top grille removes to give access to all valves and the lower half of the chassis which forms a plinth for the unit detaches,

showing all the components in the "basement" Wiring is "point to point", there being neither room nor need for many tag strips. Obviously the construction is crowded, but the layout is sound and servicing would not be difficult. Components and workmanship are of good standard. The mounting of the large mains transformer direct on to the chassis produced considerable mechanical vibration, a point that has been noted before on Isson equipment.

The results of the measurement tests we ran on the model conclude this report on another satisfactory unit in the Jason range.

(i) Frequency response at 1 watt level. Input to Radio, Tone controls flat. Filter out. Frequency

0 Amp. A 0

4K. 6K. 8K. 10K. 12K. 14K. 16K. 18K. 20K. -1 -2.2 -4 -5.5 -7 -8.8 -10 -11.8 -13 0 -8 -1.5 -2.2 -3 -4 -5 -6 -7 (The fall below 0 0 -5, is deliberate—forming a rumble filter on gramophone.)

Power Frequency. (Similar on each amplifier.)

Frequency ... Power (watts) ... 70 12 12K. 16K.

(iii) Stability. Apart from slight low frequency surges when the output was open circuited (a condition not normally to be expected, we hope!) both amplifiers were completely stable.

Controls. The range of the treble controls was -17 db to + 18db at 10 kc/s. The range of the bass controls was -20 db to + 18 db

Filter. The 9 kc/s position produced attenuation as follows:

9Kc Frequency .. 1Kc 5Kc 12Kc 18Kc 0 -3-5-7. . 0.0

and at 6 Kc/s.

Prequency .. 1Kc 2Kc 3Kc 6Kc 8Kc 10Kc db .. -1 -2 -3.5 -7 -8.8 -10 (Plus, of course, the drop in treble shown in test (i).) (Not a particularly effective filter, but probably sufficient for modern records in fair condition.)

Crosstalk. This was better than 30 db at all frequencies-an adequate amount. G.E.H.

Ronette Turnover Cartridge. Sterco/LP/78.

Price £3 plus £1 3s. 5d. P.T. Trianon
Electric Ltd., 95 Cobbold Road, London, N.W.10.

I reviewed the Ronette Binofluid Stereo Cartridge last May and gave it very high marks

both for its ingenuity and for its performance.
This new Turnover Cartridge earns even higher marks for its ingenuity; and its performance, though not quite of the same standard,

is still distinctly good.

The form of construction is similar, but the size is much smaller-small enough indeed to act as a replacement for the Studio cartridges in Collaro players; one can hardly distinguish its appearance from them, in fact, particularly now that the new style of clip-on cantilever has been standardised for the Studio series.

The Stereo/LP sapphire is of # mil radius and the 78 sapphire the standard 21 mil. Care must



FULL FREQUENCY RANGE

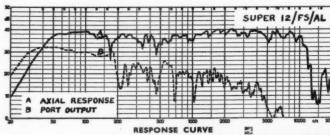


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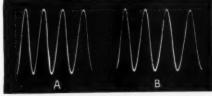


The accompanying curve shows the frequency response of this unit when mounted in a 9 cu. ft. brick reflex enclosure. The clean output at low frequencies is shown in the oscillograms.

★12/15 ohms only. 1¼ in. dia. centre pole. Aluminium voice coil. Rigid die cast alloy chassis. Maximum peak input 12 watts.

Constructional details of suitable enclosures are available free on request. Please ask for leaflet A.

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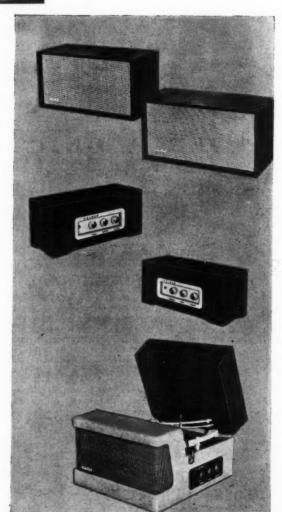
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Stereo

OLMAR

141 HIGH STREET, BRENTFORD, MIDDLESEX

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be taken not to use the latter on stereo discs.

This is important.

The construction is such as to make the response virtually self-correcting to the standard equalisation curves both on LP and on 78, provided that a 1-megohm load is used. Here are the measurements we made with a playing weight of only 4 grms. Tracking and tracing were good all the time.

L R 78	c/s db db db	30 0 -1 +1	40 0 0 0	50 0 0	60 1 1 1.5	80 1 1 1.5	$ \begin{array}{r} 100 \\ -1 \\ -1 \\ -2.5 \end{array} $
L R 78	c/s db db db	$\begin{array}{c} 150 \\ -2 \\ -2 \\ -2 \\ -2 \end{array}$	200 0 0 1.5	300 +1 +1 -1	500 0 -1	$^{700}_{+1}$	1k 0 0 0
L R 78	c/s db db db	1.5k -1 -1 0	2k 1 1 1	3k 0 0		4k 0 0 -2.5	5k +2 -1 -2.5
L R 78	c/s db db db	6k -5 -3 -4	7k -5 -4 -3	81	8	10k -2 -6 -5	12 5 6 4

The response falls off at the top end, particularly on one channel. But throughout the waveform was very good.

Reflectograph Tape Recorder, Model 500.
Price £98.14s. Multimusic Ltd., Maylands
Avenue, Hemel Hempstead, Herts.

Makers' Specification: Tape Deck:

Motors: Three special Garrard.

Tape Speed: Continuously variable between 8 and 31 i.p.s.

Speed Control: By rotating knob which exposes a scale.

Stroboscope: Precise indication of 71 i.p.s. and 31 i.p.s. is given by a neon-lit stroboscope mounted on top of capstan and visible through tape slot.

Spool Size: Up to 8½ in.
Wow and Flutter: At 7½ i.p.s. less than 0.2% Starting Time: Full speed in less than 1 second.

Stopping Time: Less than I second by brake

Tape Loading: Into straight slot.

Erase and Bias Frequency: 50 kc/s approx. (as adjusted to suit E.M.I. tape, Type 88). Heads: Half Track Erase. Half Track Record. Half Track Play-back.

Speed Lever: Arranged so as to permit "inching" with off position on lever between forward and reverse. Re-wind time under 60 seconds (according to lever

Push Buttons: Off, Play-back and Record, the latter being covered by safety latch.
Position Indicator: Clock type.

Tape Splicer: Bib type.

Amplifler Units

Includes record amplifier, Play-back Amplifier, Bias Oscillator Valve Voltmeter Record Level circuit and all switching. Record and Play-back chassis are mounted



one above the other so that interiors face Servicing is thus facilitated, outwards. while all valves are protected in space between chassis.

Instrument Panel Controls:

Tape/Input switch to enable comparison between input signal and signal played back from tape. Record Gain with Off switch.

Play-back Gain.

Peak Level Record Meter with Zero-setting knob.

Input Sockets: Mic (1 mv), Rad (50-200 my).

Output Sockets: External Speaker, 15 ohms-High Impedance: 100 mv.

Frequency Response at 71 i.p.s. ±2 db from 50 c/s to 10 kc/s. \pm 3 db from 450 c/s to 12 kc/s.

Signal/Noise: Better than 45 db unweighted including hum.

Total Wow and Flutter: Better than 0.2% r.m.s.

Play-back characteristics to C.C.I.R. specifications: ±1 db from 50 c/s to 7.5 kc/s. \pm 2 db from 50 c/s to 10 kc/s. Record characteristics: ± 2 db within above

range referred to 400 c/s. Microphone Impedance: Not less than

10,000 ohms. Output power: 3 watts across 150 ohms. Valves. Record: ECC83, EF91, ECC82.

Play-back: 2 of ECC83, EF86, E684. Rectifier: EZ80.

For convenience, I have given a fairly full specification, since this recorder is clearly destined to assume a leading position amongst British Tape Recorders. As regards performance I have little to add to the report I made on its predecessor, the Reflectograph RR102, in my review in the September 1957 issue. I gave that full marks for quality of performance, for facility of operation and for constructional features, and ventured the opinion that it would take a foremost place amongst the domestic tape recorders of the world.

It was not allowed to do that, however. rights in it were bought by a new firm, Multimusic Ltd., who made plans for certain minor improvements such as cleaning up the engineering design, converting to push-button control except for the very valuable start and speed lever controls, adding the cunning little stroboscopic speed indicator and the clock-type position indicator, and generally smartening up the styling, whilst not making it too "boudoirish".

The performance and the advantages of the

design remain as before and could hardly be bettered for an instrument of this type. And the price is appreciably less!

What more need I add? Only that our tests bore out the specification (which the makers guarantee, by the way). Here are our measurements. The first line refers to frequency as on the E.M.I. test tape TBTI; the second to the relative response from the tape measured across the 15-ohm speaker socket; the third to the response from the standard tape measured at the high impedance output; and the fourth to the Record/Play-back response from a standard signal generator, again measured at the 15-ohm socket. Throughout, the wave-form was excellent and the wow certainly well within 0.2%.

"That's what I call Performance"-as the BP horse says on I.T.V.!

Dynatron "Cavalcade" High Fidelity Record Reproducer. Price: Model GR1. with auto-changer, 49 gns. Inc. Tax. Model GR2. With single player, 46 gns. Inc. Tax. Optional Extras: Ebonised legs, Type LG1. 2 gns. Bow-fronted table. Type T2. 5 gns. Dynatron Radio Ltd., St. Peter's Road, Furze Platt, Maidenhead, Berks.

Maker's Specification:
Power Output: 8 watts maximum.

Frequency Response: 30-15,000 c/s.
Bass Control: Continuously variable + 10 db to - 10 db at 50 c/s referred to 1,000 c/s

Treble Control: Continuously variable + 6db to -17 db at 10,000 c/s referred to 1,000 c/s level.

Valves: First stage EBC90; Phase inverter

ECC83; Output two EL84. Rectifier: Contact cooled bridge type Loudspeakers: Dual speakers with high-flux magnets. 10 in. Elliptical plus 5 in, high

Mains: 200/250 v. A.C. 50 c/s. Dimensions: Height 12 in. Width 19½ in. Depth 15# in.

This is the first table record reproducer to be manufactured by Dynatron Radio Ltd. The bow-fronted cabinet which is of pleasing design is obtainable in mahogany, light walnut or medium walnut veneer, and the loudspeaker grille is finished in bronze. The bass, treble and volume controls are mounted externally on a small illuminated panel at the top of the cabinet. This panel is tilted back for easy access and visibility of the controls. To enhance the record player's appearance there is a matching table with lower shelf, or in contemporary styling, a set of ebonised wooden legs which are adjustable to compensate for uneven floors.

Our review model was a single player, Model GR2 and incorporated the Garrard TA Mk. II motor with Garrard GC2 turnover cartridge fitted with sapphire styli. Provision has been made for radio or tape input and there are extension loudspeaker sockets which will match a 15 ohm loudspeaker.

The electronics are divided into two sections, the first stage using a triode valve type EBC90, is mounted with the controls as a separate pre-amplifier. A pickup equalising network precedes the volume control ahead of this stage, a passive tone control network with individual continuously variable bass and treble controls follows. The signal then passes to the main amplifier. Here an ECC83 valve is used as a self-balancing phase inverter feeding two EL84 pentodes in push-pull. The conditions under which these valves operate are rather interesting and follow the work done by the



Septe

late W. A. Ferguson of the Mullard valve laboratories. Briefly, he found that if certain rules were observed, lower distortion was obtainable on peak passages of speech or music if the valves were run with larger bias than usual and with a larger load impedance. A secondary feature of this condition and one of great importance in a small machine is that the mean dissipation is reduced and heating troubles minimised. One of the rules mentioned is the provision of large-value capacitors in the H.T. supply. In the "Cavalcade" electrolytic condensers of 60 and 100 mfd. ensure the necessary stability. Negative feedback over the whole of the main amplifier completes a nicely balanced and intelligent design.

Dynatron equipment has always set high standards of construction, but it came as something of a shock to this reviewer to find them carried through in a table reproducer. The components used, their layout, and assembly are almost of laboratory quality. Liberal use of plugs and sockets for inter-connection (good solid ones too), the provision of switching for alternative inputs and speakers, all neatly labelled, the impregnation of all windings, and a dozen other details all indicate a design approach which is not hamstrung by a desire to be the cheapest in the field. The instrument was

put through the usual electrical tests but as it fully met the specification above they will not be detailed here.

A series of listening tests were made in both large and small rooms. The "Cavalcade" has ample volume for the largest of domestic rooms and yet sounds excellent at low volumes in small rooms. The two loudspeakers give a full and pleasing response and, in particular, the treble is smooth, lacking any obvious peaks which so often offend the ear in small reproducers.

Several larger loudspeakers were tried and, as expected, they produced an improvement in the reproduction at low frequencies. Recommended by the makers for this purpose are the Dynatron CLS10 or CLS20, but any 15 ohm loudspeaker of good quality will give first-class

I found that the treble control could be left in the level position for most LP recordings without producing excessive surface noise, and in fact seldom did I find it necessary to fiddle with either bass or treble controls. Other listeners have confirmed my view that this is an excellent table reproducer, elegant in appearance and possessing all the facilities one could wish for, and I am sure that it sets a very high standard in what is for Dynatron their first entry into this realm of small reproducers. P.G.T.

of those whose names so honourably appear in this book up to the outbreak of the Second World War. Nor, for that matter, are they to be found elsewhere. The author deals fairly and justly with the present regime, fully recognising its achievements as well as noting its failures.

Inevitably there are some misprints—to which sufficient attention has been drawn in other reviews—and I wish that the author had followed Irving Kolodin—whose Story of the Metropolitan Opera must have been his model—in putting dates on his page headings, so that the reader can see at a glance which year is under discussion.

The book is most attractively produced, with very well chosen and well reproduced photographs, but the Index, compiled by Norman Knight, leaves something to be desired. It should have been modelled on the excellent one in Kolodin's volume.

A.R.

Allen and Rust. King Joe Oliver. Sidgwick & Jackson, 21s.

The craft of discography reaches a new level of accuracy and complexity with the publication of this book. Over half of it is taken up by a meticulous listing of every record King Oliver made, giving not only all the normal details—titles, composers, master and catalogue numbers, dates and personnels—but also a complete breakdown of the solos, together with comments on any knotty points. Walter Allen and Brian Rust must really be congratulated on the scope and thoroughness of their work.

The remainder of the book is devoted to a biography and summaries of King Oliver's character, his musical influence, his style and his compositions. But here—and I speak for the ordinary reader, not the researcher, for whom the whole book is invaluable—the massing of details, and their presentation in rather stolid prose, tends to obscure the shape of Oliver's career, a career that followed the classic tragic curve from his days of fame in Chicago to his death in 1938, a poorly-paid janitor in a Savannah billiard hall. Frederic Ramsey's chapter in "Jazzmen", with its moving account of Oliver's last years, still remains the finest essay I have read on this musician.

But, as I have already said, this book is invaluable for the serious student of jazz history. Particularly interesting are Paul Barnes' memories of the years he spent touring with Oliver during the mid-1930s,

David Boulton. Jazz In Britain. W. H. Allen, 18s.

While I'm prepared to approach most books about jazz sympathetically, ignoring minor defects of style, viewing naïvety as just another aspect of good nature, I do expect the authors to get their facts right. So when David Boulton asserts that Stephen Foster visited Britain with the Christy Minstrels, that "Fats" Waller toured here in the autumn of 1932, and that Elvis Presley was the vocalist with Bill Haley's Comets, then I'm afraid I cannot take him or his book seriously. He even implies somewhere that Coleman Hawkins and Jack Teagarden worked regularly with the Mound City Blue Blowers.

But it is not only in simple matters of fact that Boulton slips up; his assessments of British bands and musicians also seem a trifle unbalanced. He quite rightly devotes a reasonable amount of space to Fred Elizalde and Spike Hughes, those pioneers of British jazz, but George Chisholm and Don Rendell, two of the best instrumentalists this country has produced, get hardly more than a brief mention, in striking contrast with the praise showered on Chris Barber. Boulton even argues that Barber is "the Bix Beiderbecke of British jazz", a

BOOK REVIEWS

Marc Pincherle. Vivaldi. Gollancz 21s.

This book is a revision of Marc Pincherle's Vivaldi et la Musique Instrumentale (1944) and contains the new information that has since come to light. Apart from the foolish sub-title added, "Genius of the Baroque", the translator has done his work well. Here is an excellent and most readable account of the life and work of the "Red Priest", with a number of musical examples, but not, unfortunately, with a complete list of his works, and with less about his operas than one would have wished.

The style and form of his music, in the instrumental works, is well covered: and the author gives a fascinating account of the musical life of the Ospitale della Pietà at Venice and its youthful choir and orchestra of which Vivaldi was teacher, director, composer and violinist, in addition to his activities in the opera house. Collectors of the many recordings of Vivaldi's music will find their pleasure in it enhanced by the acquisition of this book.

Harold Rosenthal. Two Centuries of Opera at Covent Garden. Putnam 75s.

After being submerged in the archives of Covent Garden for a number of years Harold Rosenthal has surfaced with a splendid book which I cordially recommend to all lovers of

opera. I made my first acquaintance with the beautiful theatre-the third one on the site-during Sir Thomas Beecham's 1910 Spring Season and, well bitten with the opera bug, haunted the house up to the outbreak of the 1914 war, and thereafter up to 1930—when I went to live abroad. The author's well organised and fascinating account of those wonderful days, of the procession of singers ranging from the great to the incompetent whom I heard, made me vividly relive the past and realise my good fortune at having had so many unforgettable Mr. Rosenthal reports strange experiences. goings-on in the early nineteenth century. For example Madame Vestris (a fine contralto) sang not only roles suited to her type of voice but a Susanna in Figaro transposed down, to say nothing of such male roles as Macbeth in the Beggar's Opera, Don Giovanni, and George

Brown, in an English version of La Dam Blanche! And those monster benefit performances. Malibran's consisted of the whole of La Sonnambula and Fidelio, with a ballet, Auld Robin Gray, thrown in for good measure.

No conductor's name appears on the playbill of this affair reproduced in the book and one hardly becomes aware of conductors until Mahler and Richter appear on the scene. Mr. Rosenthal—and this is one of the most interesting features of his book—continually quotes contemporary press criticism (most of it excellent) and it may be that the conductor in the earlier days was more or less taken for granted.

It is good that Richter's magnificent fight on behalf of opera in English is here put on record. He, and his able assistant Percy Pitt, were defeated (as Sir Thomas Beecham was to be defeated later on), every kind of obstacle being put in their way; but *The Ring* in English was nevertheless achieved, and proved an enormous success.

We cannot be reminded often enough, either, of Beecham's magnificent work for opera at Covent Garden and elsewhere—for Mr. Rosenthal lets us know, all through his book, what was going on at other theatres in London.

He gives discreet hints of how Madame This or Lady That interfered behind the scenes, and we can view, without any regrets, the disappearance of social wire-pullers and badmannered stalls audiences, whose motives for going to the opera were certainly not musical.

On the credit side the Royal Box was much more frequently attended than in recent years: one reads, for example, of Queen Alexandragoing to the first three performances of Madama Butterfly, and of operas being "commanded".

Butterfly, and of operas being "commanded".

The pages of the book reveal what an irrational business operatic management can be. Singers who never ought to have been engaged appear and, justly, disappear for ever; but so also do singers who make a notable success. Operas that any reasonable person would judge to be doomed to failure are put on at great expense and, of course, flop. Other operas, having achieved success abroad, take years to reach Covert Garden, and so on and so forth.

reach Covent Garden, and so on, and so forth.

I am obstinately of the opinion that, with a few exceptions, we do not, for one reason or another, produce singers today of the quality

TANNOY

HIGH FIDELITY DOMESTIC LOUDSPEAKERS

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The loudspeaker enclosures in this new range are designed to take full advantage of the outstanding performance of Tannoy Dual Concentric Loudspeaker Units. For the first time the dual-throated port principle is employed, marking a notable advance on the more orthodox type of reflex cabinet. Both corner and side wall models make optimum use of the additional acoustic loading offered by walls and floor. Styling is modern but restrained and a wide range of carefully chosen veneers is available to blend with any furnishing scheme. Cabinets are hand-polished and fitted with tygan plastic fabric coverings-acoustically superior to cloth or metal, and easily cleaned with a damp sponge.

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YORK Height 3'-9\frac{1}{2}', width 2'-8", front to rear corner 1'-10\frac{1}{2}"



NEW YORK - CANADA - PARIS - NEW ZEALAND - ITALY - HONG KONG - B.W.I.

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theory that actually is not as silly as it sounds, although Red Nichols (not Nicholls, by the way, Mr. Boulton) would seem to suit the comparison

rather better.

The many errors, the spelling mistakes and the general atmosphere of paste-and-scissors make this book a very shoddy affair. But on the credit side must be placed a quantity of interesting quotations from newspapers and magazines of the 1920s, and a listing—although the selection is rather arbitrary—of the personnels of a number of present-day British bands. C.F.

th and Janis. They All Played Ragtime. Sidgwick & Jackson, 30s. Blesh and Janis.

Despite the flood of books about jazz that has poured out of the publishing houses recently, there have been few reliable works on the origins of the music-country blues, New Orleans marches, work-songs, rags. As a matter of fact it is surprising that nobody had written a book on ragtime until Rudi Blesh and Harriet Janis tackled the job a few years ago, for the music achieved a high degree of notoriety at the start of this century. Now, however, the job has been done, and this book is likely to remain the standard work on the subject for a long time to come. Scholarly and well-written, it outlines the history of ragtime and also adds a list of ragtime composers and their melodies, together with a discography of ragtime on gramophone records and player-piano rolls.

A Negro music, developed from folk melodies

and the syncopation of the banjo, piano rag-time possessed a graceful, almost classical formality. It was given shape and identity by Scott Joplin, a Negro musician, whose arrival in Sedalia, Missouri, in 1896 really marked the beginning of the ragtime era. Three years later, he and John Stark, a white music publisher, brought out Maple Leaf Rag. As a result of the composition's amazing success they moved to St. Louis, and their careers remained linked together until Joplin's death in 1917. By that time the craze for ragtime was past. America

had stopped cakewalking and was turning to

an exciting new music—jazz.

Just how much the ragtime pianists and composers developed and explored their idiom is revealed by this book. Scott Joplin even wrote two complete ragtime operas-A Guest Of Honour and Treemonisha. But there were other musicians, apart from Joplin, who contributed to the apart from Joplin, who contributed to the growth of ragtime, men like Tom Turpin, James Scott, Tony Jackson and Jelly Roll Morton. "They All Played Ragtime" lists their achievements and also shows how the music came East to New York, where it was later transformed into "Harlem piano" by such pianists as James P. Johnson, Fats Waller and Willie "The Lion" Smith. Not only is this an absorbing and fascinating study of an this an absorbing and fascinating study of an important corner of American music, it also throws light upon a whole era of American life that now seems surprisingly innocent and

The Decca Book of Jazz edited by Peter Gammond. Frederick Muller, 40s.

Although it comes from a different publishing house, The Decca Book Of Jazz can be considered in every way a companion volume to The Decca Book Of Opera. Twenty-five writers contributed essays on different periods or aspects of jazz, and while, quite naturally, they differ from one another in some of their opinions, the book as a whole provides an extremely reliable survey of this lively branch of music. The volume, very handsomely produced, runs to 430 pages, plus a large number of photographs. A selective discography at the back lists only records issued by the Decca and Vogue groups, but that appears to be the only evidence of partisanship which can be found anywhere in the book.

As is almost inevitable in a work of this kind,

a few of the chapters tend to be superficial. The great majority, however, are well written and obviously authoritative. Paul Oliver, for instance, contributes an admirable essay on blues and Negro folk-song in general, and Charles Wilford writes most perceptively about ragtime. One of the best chapters is Tony Hall's fascinating account of the way modern jazz came to maturity in Britain, complete with amusing and relevant anecdotes. Charles Fox provides a well-documented study of Harlem jazz, while Alun Morgan writes knowingly about the situation of modern jazz on America's East Coast. Easily the longest contribution comes from the pen of Ernest Borneman, a painstaking survey of the direct and indirect influence exerted by African music upon jazz.

Vic Bellerby makes some very pertinent comments on the styles of Ella Fitzgerald and Billie Holiday in the course of his essay on jazz singers; Burnett James looks at jazz in relation to modern music as a whole; Benny Green analyses most expertly the development of saxophone playing; and Daniel Halperin writes a terse, slightly breathless commentary upon the European approach to jazz. Stanley Dance's portrait of Duke Ellington, a very well-proportioned essay, is one of the best pieces in the book. Two

chapters that may excite some controversy because of their authors' lively opinions are Francis Newton's intelligent dissertation upon classic blues singers and Peter Gammond's exhaustive study of jazz pianists.

There are, in addition, excellent chapters by Raymond Horricks (From Kansas City to Minton's Playhouse), Brian Rust (Early White Jazz), Keith Goodwin (The West Coast Jazz Scene), Graham Boatfield (Classic Jazz Clarinet) and Gerald Lascelles (New York White Jazz). Rex Harris writes about New Orleans jazz, Sinclair Traill describes the burgeoning of white Chicago jazz, and Steve Race deals with the swing era. Dixieland jazz is discussed by Peter Tanner, the revivalist movement by James Asman, while Mark White reviews the early days of British jazz and Jeff Aldam sketches a portrait of Louis Armstrong. There is, as well, a typically outspoken foreword by Mezz Mezzrow.

Certainly the Decca Record Company must be congratulated upon their enterprise in sponsoring a work of this scope and size. At a time when many indifferent books about jazz are being published, it is good to be able to recommend such an authoritative and com-

FARRELL AND CHRISTOFF

prehensive volume.

If the fate of nations were to depend on a voice-contest, America would probably choose Eileen Farrell as its champion, and our national security would be guaranteed. For "America's great dramatic soprano" has not only a voice of prodigious range but of a warmth which reflects its owner's personality. Eileen Farrell is without doubt the most forthright, least tempestuous and most warmhearted of primadonnas . . . and one of the most beloved singers of America. She is as unaffected as a loaf of freshly baked bread and as solid as an oak.

The Farrell voice was first heard in 1942 over the CBS radio network in a series of programmes called "Songs of the Centuries". It proved so successful that soon another series, "Eileen Farrell Presents", took its place. For five years Eileen Farrell was primarily a radio singer but her phenomenal voice—equally at home in the most taxing aria and the simplest folk songbecame an American institution and the public's demand to hear her in person was so great that she made her first extended recital tour during the season 1947-48. She has been one of the busiest concert artists ever since, and this in spite of her stubborn determination to spend a good portion of her time with her husband and two children.

During the 1950-51 season Eileen Farrell not only sang her first Carnegie Hall recital but— as soloist of the New York Philharmonic— accompanied Dimitri Mitropoulos and his orchestra on its tradition-shattering trip from Carnegie Hall to the Roxy Theatre, whereduring a record-breaking two weeks' stay-she sang 55 performances. That same season, again under Mitropulos, she was heard as Marie in a concert-version of Berg's Wozzeck at Carnegie Hall. Another highlight in the Farrell career occurred in 1955 when she appeared at Town Hall in the American Opera Company's production of Cherubini's Medea.

Meanwhile in 1954, Eileen Farrell was called to Hollywood to record the sound-track of Interrupted Melody, a filmed life-story of Marjorie Lawrence. Although, according to contract, the Farrell name was omitted from the film's credits, a lion's share of the reviews was reserved to praise her immense contribution. For no other singer, critics rightly assumed, could have sung with equal brilliance-Brünnhilde's Immolation, Musetta's Waltz, Carmen's Habañera Isolde's Liebestod, "Annie Laurie" and "Waltzing Matilda"!

In 1956 Eileen Farrell made her long-awaited opera debut as Leonora in Trovatore with the San Francisco Opera, a year later she made her first appearance with the Chicago Lyric Theatre in the title role of La Gioconda. In the fall of in the title role of La Gioconda. In the tall of 1957 Eileen Farrell was invited by the United States Information Agency in Washington to open Berlin's new Congress Hall in a programme of German and American music. On this, her first European visit, she completed her first recordings for Columbia. One of these is reviewed on page 157 of this issue.

Boris Christoff recently made a complete recording of the songs of Moussorgsky in Paris (for "His Master's Voice"). An undertaking both formidable and of immense value to all students of this composer.

There are sixty-three songs in this recording (which is on four LP records) and Christoff, in a written introduction, speaks of the music of Moussorgsky as the inspiration and leading light which changed the course of his whole career, while this present recording fulfils a long and cherished ambition. Christoff has arranged the order of the songs chronologically so as to show the composer's development, although he also mentions that this may not be immediately apparent, since Moussorgsky's music, to his mind (Christoff's), was of a consistently high level from its earliest stages.

Included in this recording are the Songs and Dances of Death, The Winds are Howling and the song of Mephistopheles. All these Moussorgsky planned originally to orchestrate, but it was finally left to Rimsky-Korsakov, Glazounov and Labinsky to do this, and it is their versions which Christoff sings as they are, in his opinion, enhanced by the richness of an accompanying orchestra. The orchestra is the French Radio and Television Orchestra, conducted by Georges Tzipine, while the pianist is Alexandre

Labinsky. These records are already available in France, and it is planned to release them in due course in this country.

Sept

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stammore, Middlesex.

Sullivan's Music

Now that we have Stanford Robinson's splendid recorded performance with the Pro Arte Orchestra of some of the lesser-known music by Sullivan in the Savoy Dances Suite, may we please also have some of this composer's delightful incidental music to Shakespeare plays (The Merchant of Venice, etc.). This music has been surprisingly long neglected by recording companies. Perhaps we may also have companies. Perhaps we Sullivan's Irish Symphony? London, S.E.25. I. M. HAY.

Chopin and the Poles

In his review of the Slenczynska Chopin disc J.N. refers to her "Polish ancestry" What's the connection between Chopin and the Poles ? Very little-it's about time this myth was dumped.

London, S.W.1. COSME McMOON.

Chopin Etudes

In his review of Miss Slenczynska's performance of the Chopin Etudes Mr. Noble is wrong in saying that Geza Anda has recorded the Op. 10 set-would that Columbia would publish such a companion to the splendid version by Anda of the Op. 25 set. London, W.9. JOHN F. K. HINDLE.

Jewish Folk Songs

I am much chagrined at Miss Duff's animadversions on Martha Schlamme's record of Jewish Folk Songs in the June issue. It would not really matter if not for the possibility that readers with a genuine interest in Jewish folk songs will be deterred by the adverse review from acquiring this wonderful record. Folk songs, it seems to me, should be evaluated (which is what criticism means in its original signification) by persons conversant with the idiom of the national group concerned. None other should intrude except to express a private opinion. While I do love and cherish English and Yugoslav and Russian folk songs, I would not dare to pass judgment on the authenticity of the idiom in any recordings of such songs. I think I am right in assuming that Miss Duff's knowledge of Jewish life and of Eastern Europe is not extensive (this is not said as a stricture; merely as a statement of fact). As one who grew up in that civilisation (which has, owing to Nazi brutality, perished from the earth), I submit that Miss Schlamme has brought true artistry to her interpretation of the Yiddish folk songs in the record under consideration. I say "true artistry" advisedly, for not since the days of Isa Kramer (that immortal interpreter of Yiddish folk songs) has a singer brought such artistic feeling and true instinct to this type of song. Many of us who have been repelled by the vulgarity and distortions of other recordings of Yiddish songs have joyfully welcomed the Schlamme recording. It is to be hoped that this will not be her last one. As to Miss Duff's comment on the Partizaner Lid, let me say that while the words appear to breathe violence, the melody is subdued, suggesting a love song. And as to the "tra-la-las" which Miss Duff finds disconcerting, the point is that they occur in one song the author of which is still with us (Z. Schneour; some of his novels and poetry are available in English). It became a folk song, and within my memory it has always been sung the way Miss Schlamme sings it. I should note, too, that the accompaniment is first-rate, in

excellent taste, which is rarely the case in other such recordings.

Miss Duff appears to favour the lachrymose in such songs, for how otherwise explain her in such songs, for how otherwise explain her comment on Ely-Ely in another recording? It is definitely not a "sacred song". It is often referred to as "brothers Ely" and ridiculed by lovers of Yiddish folk songs. The melody of Unser Shtetil Brent, which she commends, is borrowed from the Russian (as is that of Zog nit az du geist in the Schlamme recording). Finally, I recommend the Schlamme record wholeheartedly to those interested in Yiddish folk songs rendered by a true artist.

BEN E. DAVID. Berlin, Germany.

"The Merry Widow"

I wonder if any of your readers could suggest a way in which I could become a little better acquainted with the spoken dialogue (and the musical numbers for that matter) on the Columbia recording of The the title role.

I have been informed by Columbia that there is no line-by-line libretto to accompany the issue; and application to the publishers of the Fledermaus libretto brought forth the same reply. Now, why? There is far more spoken dialogue in the Widow, the cost of the recording is the same, and in some quarters, the Lehár work has been raised to operatic status, yet the meaning of the German words is shrouded in mystery for anyone like myself, who is certainly no linguist, and therefore much of the wit and story is completely lost.

If any reader could help me in this direction, I should be most grateful. HAROLD E. BUSHBY. Hove, Sussex.

Christopher Tye

Mr. Wyn K. Ford suggests that I am not quite fair to the recording companies, but my reluctance to cite the two records of Tye's anthem O come ye servants stems from consideration of the composer rather than of his misguided modern interpreters. The anthem in question, besides being quite uncharacteristic of Tye's ability, is little more than a stunted hybrid. Originally the music carried a poor version of the Acts of the Apostles, chapter iv, made by Tye himself. In the nineteenth century a Latin text, Laudate nomen Domini was added, and subsequently the Rev. Gilbert Heathcote re-adapted the music to the now familiar O come ye servants of the Lord.

Quite apart from the validity of these changes from a utilitarian or aesthetic point of view, it is still true to say that the real Christopher Tye is quite unknown. I am aware that a prejudice exists in some quarters against the performance of church music by single voices, yet the fact remains that a vast quantity of Tudor church music was intended for performance not in the accepted "cathedral style" of today, but in the more intimate surroundings of a private or royal chapel. In these circumstances there is no doubt that it was customary to use a small number of good singers rather than a large number of indifferent ones.

Croydon, Surrey. DENIS STEVENS.

Haydn and the Elements

We have noticed in the July issue a letter by Mr. R. W. Edwards asking for recordings of the Element String Quartet and stating that the Elgar Quartet has been issued by Argo with the Element Quartet performing it.

Unfortunately this recording was never made, although an announcement of our intention

Appeared in the catalogues.
London, S.W.3. HARLEY J. USILL,
Managing Director, Argo Records.

Stereo Problems

As a very much non-technical person I have for some time been hoping to see one of your experts deal with what seems to me an insurmountable bar to the development of nearperfect stereo on present lines, and very tentatively I offer the suggestion that this snag which I set out below may be the cause of "hole in the middle", "floating" and "moving" effects, etc., which have been noticed and that curious effects of some kind are inevitable with the present system.

It is agreed that normal stereo hearing is the result of a single sound source, S, producing a sound of quality, Sr at the right ear and Sl at the left. The difference between Sr and Sl (phase, intensity, time-lag, perhaps) being not material to the argument.

In the present gramophone stereo system the original Sr and Sl are picked up presumably accurately enough by the right and left microphones respectively but are broadcast at home by right and left loudspeakers to both ears. So that, whereas in the studio ones right ear would hear Sr only, at home one's right ear hears Srl (Sr modified by room acoustics, relative placement of ear and loudspeaker, etc.) from one source and S/2 from the other, while one's left ear hears SII and Sr2.

Clearly stereo effects of a kind are being heard but is it not also clear that the substitution of the four qualities Sr1, Sr2, Sl1 and Sl2 for the original Sr and Sl can only produce a fake effect but remotely resembling the original, an effect which in practice will be unpredictable? Or to put the question in another form, will not any attempt to re-create the original stereo sound inevitably demand some means of keeping sound separated right up to the ears-say, by earphones?

Romford, Essex. D. J. RICHARDS.

May I write and say how heartily I agree with the article written by Reid A. Railton in the August issue about stereo. Ordinary fellows like myself and my friends have spent a lot of money and our leisure time in setting up record reproducers according to the laws of "high fidelity", only to find after two or three years that they have to be improved upon to get the latest realism. Again, the average house has two sitting rooms, usually 12 ft. by 10 ft., and in this room it is job enough to get one set of equipment,

let alone another speaker system.

If only one could be sure when buying records that one was buying a really good production, instead of an article that is frequently dusty, scratched, and a long way off "hi-fi".

I myself have heard three demonstrations of stereo and each time I thought it was good, but not so terrific as to "knock me backwards". A fault in stereo listening is the fact that all the listeners must sit in the apex of the triangle formed by the two speakers, and most of the music lovers that I know like to sit comfortably a few feet away from another person. All in all feel that stereo sound is going to remain a rich man's toy", for those favoured folk who have lots of money, and an extremely large music room.

In the meantime please let us have improved monaural discs. Oxford. P. SMITH.

Warped Records

I am trying to build up a large Classical LP record library of perfect records—a pretty difficult task! Over the last twelve months I must have spent £500 between suppliers in U.K., U.S.A. and Southern Hemisphere.

The last two consignments by surface parcel ost, received from two different retailers in London, one arriving here on June 25th (dispatched April 30th), and the other on GOODMANS

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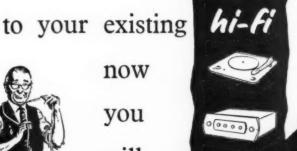
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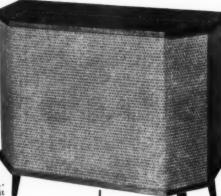
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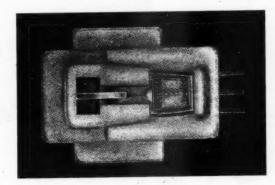
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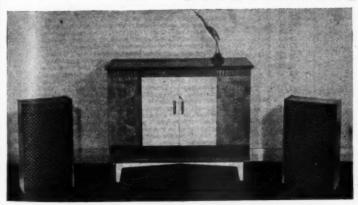
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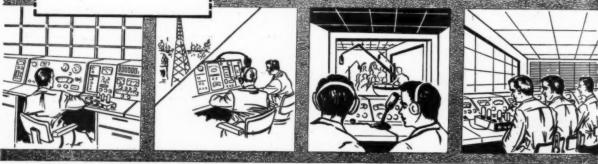
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Klempere The issue

series of Be forth more e seem that the out of super-Although I ways, I find complete unin these rethough very Let us contemprets the There can

adoption of for a wonder in what musintentions. "." is " Merryn July 25th (dispatched May 19th) were almost completely ruined. Both lots were seriously warped or saucered, or both. In fact, the earlier consignment was so bad they had pie-crust edge effect-and in most cases would not clear the

Makers comprised Decca, Vanguard, Columbia, H.M.V., D.G.G. and Argo. I have naturally suspended all further buying in the U.K. until I am shown good reason why I should go on ordering with reasonable expectations-

and who is to pay for their return.

Is this (a) some new experimental work in manufacturing? (b) a new unsatisfactory material being tried? (c) pressing too thin? (d) a new material unable to take heat of tropics en route? (e) too near steam pipes or mail bags en route? (f) some results from effects en route? (f) some results from effects of radiation fall-out to which mail boats may have been subjected?

Your readers in other parts of the world might supply details of other similar experiences. The packing has been good-but I wonder if lead foil as an internal wrapping might deflect sufficient heat or harmful rays to save records? Can one of your technical readers connected with manufacturing give any reasons for this, and a solution to the problem?

W. N. SELBY NEWBALD. Norfolk Island,

South Pacific.

Toscanini and Beethoven

With the arrival of new R.C.A. pressings of the Toscanini series of the Beethoven Symphonies, temptation to buy these records blind" on seeing the magic name Toscanini on the cover, is something to beware of.

Question yourself and say, "Did Beethoven intend his great symphonies to sound so brutal and lacking in feeling?" In certain instances it is unfair to say that Toscanini lacks feeling, but it appears to the writer that in his latter years (when these recordings were made), the maestro sacrificed feeling and warmth for sheer speed. His Eroica on the whole is brilliant, but does one get the same sense of majestic grandeur as when listening to Klemperer's recording of the same work? Compare Klemperer's version of the Seventh side by side with Toscanini's. After Klemperer's mighty rendering Toscanini's seems almost laughable and gives the impression that the latter was more than a little late for a dinner appointment when he recorded this. As a final example, take the last movement of the Choral. No wonder the singers and chorus sound strained and breathless when being driven so relentlessly as they are under the forceful baton of Toscanini; and take note of how this stirring, almost patriotic, movement loses its grand nobility. If in doubt, wait for the Klemperer recording which must come shortly, or sample the superb Vox recording under Horenstein. Darlington, Co. Durham. IAN STEWART.

Klemperer and Furtwangler

The issue of the "Pastoral" in the Klemperer eries of Beethoven symphonies has brought forth more eulogies from the critics, and it would seem that there is a real danger of their running out of superlatives before the series is complete. Although I greatly admire Klemperer in many ways, I find it very curious that there is such complete unanimity among the various reviewers in these recordings, as the performances, though very fine, are undeniably controversial.

Let us consider the speed at which he atterprets the third movement of the "Pastoral". There can be little doubt that Klemperer's adoption of very slow tempi frequently makes for a wonderful effect, but in this case it results' in what must surely be a travesty of Beethoven's intentions. The title he gave to this movement is "Merrymaking of Peasants", but I have

searched in vain for any indication of merrymaking in Klemperer's reading. Likewise, can anyone truthfully liken this speed to an allegro, which is how Beethoven marked the score? am by no means convinced that one has to be a purist, as your reviewer suggests, to expect a performance to be a little more in line with the composer's own directions.

The duty of a conductor is to perform a work in accordance with his own ideas of the com-poser's instructions, and these may, and of course do, differ considerably between con-ductors. But when it comes to virtually disregarding the composer altogether, which I feel is the case in this instance, it is quite another feel is the case in this instance, it is quite another matter. The effect of grandeur which Klemperer is so adept at achieving paid dividends in the case of the "Eroica", but in the "Pastoral", where Beethoven is at his most gentle, the result appears to me as being most laboured.

It is curious that Furtwängler's performances of Beethoven, also controversial, rarely received enthusiastic reviews from the critics, yet his performances invariably went straight to the heart of the music, even though his approach was highly personal. In considering Furtwängler to be the greater interpreter of Beethoven, despite his idiosyncrasies, I seem to be at variance with nearly all the reviewers, whose preference is made abundantly clear. I would be interested to know whether record collectors in general agree with the critics in this matter.

Klemperer and Furtwängler have more in common than would first appear, one point being the tendency of both to adopt slow tempi; yet one is universally acclaimed, the other subject to considerable criticism. Why? Is it merely because Klemperer's metronome keeps better time?

Bowness, Westmorland. RALPH BECKETT.

Some Random Thoughts

The reviews of the recent H.M.V. Gilbert and Sullivan recordings provide considerable food for thought. The casts consist of some of the finest singers in England and yet the performances are apparently far from satisfactory. Contrast the Johann Strauss and Lehár operetta recordings by leading singers of the Vienna State Opera; their performances are thoroughly delightful in every way. Yet when the British come to make recordings of their own light operas by their leading singers the results are disappointing. Why? Is it because British singers are vastly inferior to their European counterparts? If so, the outlook for British singing and British opera is poor indeed.

Mr. Henry Kendall in the March issue made a good point with regard to the lack of recordings of the musical comedies of the early years of the century. It is certainly strange that the only available selections from The Geisha are both sung in German! Surely, too, Merrie England deserves a complete recording—at least more so than, say, Land of Smiles. But then perhaps if the present available singers can't do it more justice than they can to Gilbert and Sullivan it might do the opens a better service. Sullivan, it might do the opera a better service to leave it without a complete recording!

May I make a request for some reissues of some of Stuart Robertson's recordings and also of George Baker's songs from the old H.M.V. Gilbert and Sullivan series. They were both fine singers who are now undeservedly almost forgotten. Incidentally, I would be most grateful if any reader could tell me whether Stuart Robertson is still alive and, if so, whether he is still singing.

he is still singing.

Finally, I would like to say that I was very interested in Mr. Brian Peters' letter (in the February issue) on reverberation in orchestral recordings. He hits the nail right on the head when he speaks about "warmth" in the Decca Petrouchka and Boutique Fantasque. Although

made as long ago as 1950, I haven't heard a better recording than Petrouchka. No later records that I have heard-even those praised by the critics on technical grounds, e.g. Solomon's Emperor Concerto—have that same degree of "warmth".

Turramurra, Australia. B. L. K. BADHAM.

London Audio Fair

Mr. S. Kelly's ideas about a well-run High Fidelity section at Earls Court are interesting and attractive, but I fear they would not work out in practice. The National Radio Exhibition is run by the R.M.A., and I cannot see them opening a section from which important members could be barred by a nebulous body of experts, whose task in deciding what is hi-fi and what is not would be fabulously difficult.

With the advent of disc stereo, a line of demarcation between hi-fi and commercialism can no longer be drawn. As with motor cars, the buyer will take the best and biggest he can afford or accommodate, or else he (or his wife !)

will buy on appearance rather than performance.

Another objection to the big Radio Exhibition, from the viewpoint of the small, specialised manufacturer, is that it goes on for practically a fortnight. An Audio Fair of three or four days is easier to manage, and the appalling din could be controlled by a clause in the contract prohibiting demonstrations at a sound level higher than a stated db reading on a specified sound level meter. After one warning, any demonstration at excessive volume would be terminated by the management, and the room locked up for the rest of the day.

Where continuous demonstrations are given with the door open, the permitted maximum "noise" should be 6 db less than in rooms with the door closed.

Wharfedale Wireless Works, G. A. BRIGGS, Bradford, Yorks. MANAGING DIRECTOR

Libretti Received

The following libretti have been received from The following libretti have been received from the Decca Record Company. Puccini: "La Bohème" (5s.—revised edition). Verdi: "La Forza del Destino" (4s.—revised edition). And from E.M.I. Records Ltd. Glinka: "Russlan and Ludmilla" (7s. 6d.). Menotti: "The Unicorn" (3s.). Orff: "Der Mond" (4s. 6d.). Shaporin: "The Decembrists" (7s. 6d.).

Music by Americans

The library of the United States Information Service (41 Grosvenor Square, London, W.1, Telephone Grosvenor 9000, Extension 2694) has recently published a catalogue of Recordings of Music by Americans. The records listed are all in the Library and may be borrowed by any resident of Great Britain. Full details, etc., from the above address.

Miniature Scores

Miniature Scores

The following miniature scores have been received from Ernst Eulenburg Ltd., 36 Dean Street, London, W.I. Bruchner: Symphony No. 7 in E major (10s.). Dvotdk: Scherzo Capriccioso, Op. 66 (5s. 6d.); Symphonic Variations, Op. 78 (10s.). Handel: Concerto Grosso for two oboes and strings, Op. 3, No. 4 (3s. 6d.). Haydn: Symphony No. 22 (3s. 6d.); Symphony No. 44 (4s. 6d.). Ibert: Symphonic Suite, "Paris" (7s. 6d.). Manfredini: Concerto grosso, Op. 3, No. 12 (3s.). Mazart: Missa Brevis, K.194 (6s.). Quantz: Flute Concerto in G major (4s.). Rossini: Stabat Mater (20s.). Stamitz: Violin Concerto in G major (4s.). Telemann: Oboe Concerto in F minor (3s. 6d.).

FEDERATION AND SOCIETY

The National Federation of Gramophone Societies will gladly supply information and advice concerning the establishment of new Gramophone Societies. A sixpenny postal order sent to the Hoa. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex, will bring a circular of suggestions and other helpful literatuse. Notices for this column which will appear again in November should be sent to Mr. G. H. Paritit, 31 Lymwood Grove, Orpington, Kent, to reach him by October 4th. Postcards, please.

November should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, to reach him by October 4th. Postcards, please.

Acton & District G.S. Monthly on Mondays at the King's Arms, Acton Vale, at 7.30 p.m. Refreshments available. September 15th, October 6th. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

Bath G.S. Season commences September 19th, Bath Technical College, at 7.15 p.m. Speakers include Antony Hopkins, Charles Groves, Lionel Salter, William Mann and Kenneth Ellis. Hon. Sec., 24 Crescent Gardens, Bath. Beifast G.S. New season starts Wednesday, September 17th, at 7.30 p.m., in the Union Hotel, Donegall Square South. Hon. Sec., 29 Tweskard Park, Belfast.

Bognor Regis & District G.S. October 1st, Recital by Pye Group at Rex Ballroom at 7.30 p.m. Then fortnightly from October 8th at Terminus Hotel, Bognor Regis, at 7.45 p.m. Hon. Sec., 14 Orchard Way, Bognor Regis, at 7.45 p.m. Hon. Sec., 14 Orchard Way, Bognor Regis, at 7.45 p.m. Hon. Sec., 14 Orchard Way, Bognor Regis, Bradford & District R.C. Alternate Tuesdays from September 2nd at 7.45 p.m., The Bradford, 8. Hon. Sec., 103 Pollard Lane, Bradford, 2.

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Braintree G.S. Fortnightly throughout the winter from Saturday, September 27th, 7.30 p.m., at the Small Hall, Braintree Community Centre. Hon. Sec., 66 Cressing Road, Braintree.

Bristol G.S. New season begins September 15th. Every Monday at the Bristol Music Club, 76 St. Paul's Road, Clifton (near Victoria Rooms), at 7.30 p.m. Asst. Hon. Sec., 2 Brookleaze, Sea Mills, Bristol, 9.

Bushey & Watford G.S. September 9th and 23rd, then weekly from October 7th, at the Gallahad Room, Methodist Church, King Edward Road, Oxhey, at 7.30 p.m. Hon. Sec., "Dun-1", Folly Pathway, Radlett, Herts.

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and 28th.

Eastbourne G.S. Alternate Thursdays from September
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Edinburgh, 10.

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Alternate Fridays in the Oak Room, West Hill House, 7.45 p.m. Falkirk G.S. Second Season opens on September 18th in Temperance Caste, Falkirk, at 7.30 p.m. Speakers include Hans Reddich and Boris Semeonolf. Hon. Sec., Benholm, Redding, Falkirk.
Glasgow G.G. Alternate Wednesdays at 7.30 p.m. at 16 Newton Terrace, Glasgow, C.2 (c/o Society of Friends), from September 24th. Hon. Sec., 4 Belmont Drive, Ruthergien, Glasgow, Fortnightly from September 19th at 7.30 p.m. at 19 Ashley Street, Glasgow, C.3. Present Hon. Sec., J. N. Adams, 86 Gariled Street, Glasgow, E.3. Present Hon. Sec., 19th September 11th at Seven Kings Library at 8 p.m. Hon. Sec., 98 Blythswood Road, Goodmayes.
Guildford G.S. Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place, Guildford. Hon. Sec., "Lyndhurst", Thursley Road, Elstead.

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Ipswich G.C. New season begins September 12th. Every Friday, Classical. Alternate Tuesdays, Modern Jazz. All meetings 7.45 p.m. at the Ritz Café, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

Kettering & District G.S. September 10th, 7.30 p.m., Junior Library, Sheep Street. From September 24th. alternate Wednesdays, 7.30 p.m., Kettering Technical College, October 8th, official visit by Mayor and Mayoress of Kettering. Hon. Sec., Norwich Union, Market Place, Kettering.

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Liverpool Phoenix G.S. Alternate Thursdays at 7.30 p.m. in Room 45, Bluecoat Chambers, School Lane, Liverpool, 1. August 28th, 1958, to May 21st, 1959. Subscription payable in two instalments of 10s. 6d. Hon. Sec., 22 Burden Road, Moreton, Wirral, Cheshire. Liverpool Recorded Opera Soc. Meets at 7.30 p.m. in the Lounge of the Y.W.C.A., Slater Street, Liverpool, on alternate Mondays from September 29th. Hon. Sec., 16 Charles Barrington Road, Liverpool, 15. Looe M.S. Fortaightly all the year round at 8 p.m., 1st Sunday and 3rd Wednesday for recorded music. Hon. Sec., Tremethick, Looe.
Midland G.S. Thursdays, September 4th and 18th, at the Townsend Club, 65 Church Street, off Colmore Row, at 7.30 p.m. Hon. Sec., 52 Epwell Road, Birmingham, 23. Newcastle-under-Lyme G.S. A.G.M., September 26th. Alternate Fridays from October 10th at the Arts Centre, Pitfield House, The Brampton, Newcastle, at 7.30 p.m. Hon. Sec., 449 New Inn Lane, Trentham, Stoke-on-Trent.

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Upminster R.M.S. Meets twice monthly. Hon. Sec.,

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Walsali R.M.S. Alternate Wednesdays at 7.30 p.m. in the Institute for the Blind, Hatherton Road, Walsali. Fourteenth season commences September 10th. Hon. Sec. 17 Bentley New Drive Walsall.

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Worthing R.M.C. Every Monday from September 15th at 7.45 p.m. at Haverfield House, Union Place, Worthing. Hon. Sec., 33 Orient Road, S. Lancing.
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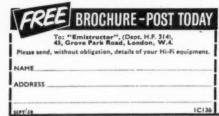
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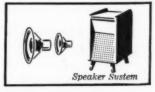


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Costing £17 los. and ofered, in maker's original
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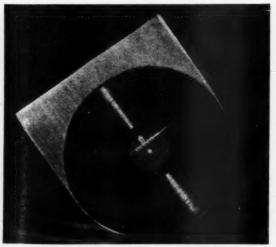
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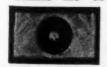
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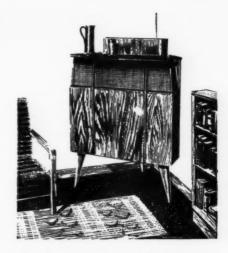
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